CHUCK E.'S HOUSE FACADE

INSTALLATION MANUAL

1989

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I. PREFACE

Chuck E.'s house facade is being provided to every Chuck E. Cheese store by the Entertainment Committee of 1988-89. It represents a renewed commitment to our shows, to quality, and it paves the way for future show-related enhancements.

It is also the first major show "re-model" designed to be executed by in-store personnel. Although it is not complex, it does require leadership, teamwork and some skills on the part of the chosen team. It is an opportunity to bring out the hidden qualities of our employees and let them shine.

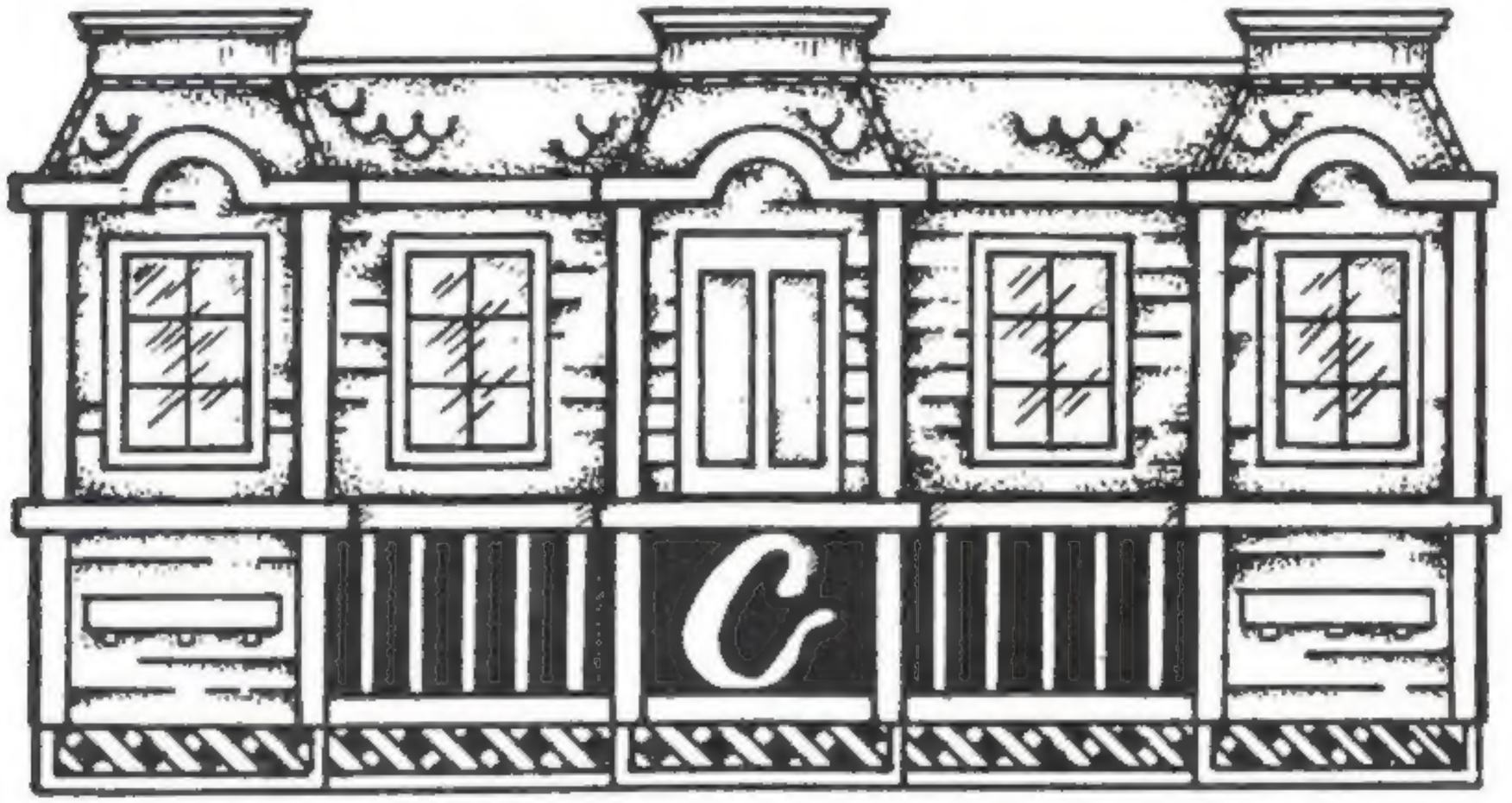
We recommend that every store manager read through these instructions, paying particular attention to sections I thru V. Once a team has been chosen, each team member should be given a chance to read through the instructions in detail prior to starting.

A positive kick-off will go a long way in contributing to the successful completion of this project.

HAVE FUN!

II. OVERVIEW OF PROJECT

fa-cade (fə-'sad) n. F facade, fr. It facciata, fr. faccia face, fr.(assumed) VL facia 1: the front of a building; also: any other face (as on a street or court) of a building given special architectural treatment 2 : a false, superficial, or artificial appearance or effect : FACE



- "Chuck E.'s House Facade" is a pre-fabricated false front which, when applied over an existing Chuck E. Cheese stage, transforms it into a house.

- The characters all remain in their same relative positions, but now appear as though they are all on the front porch of the house.

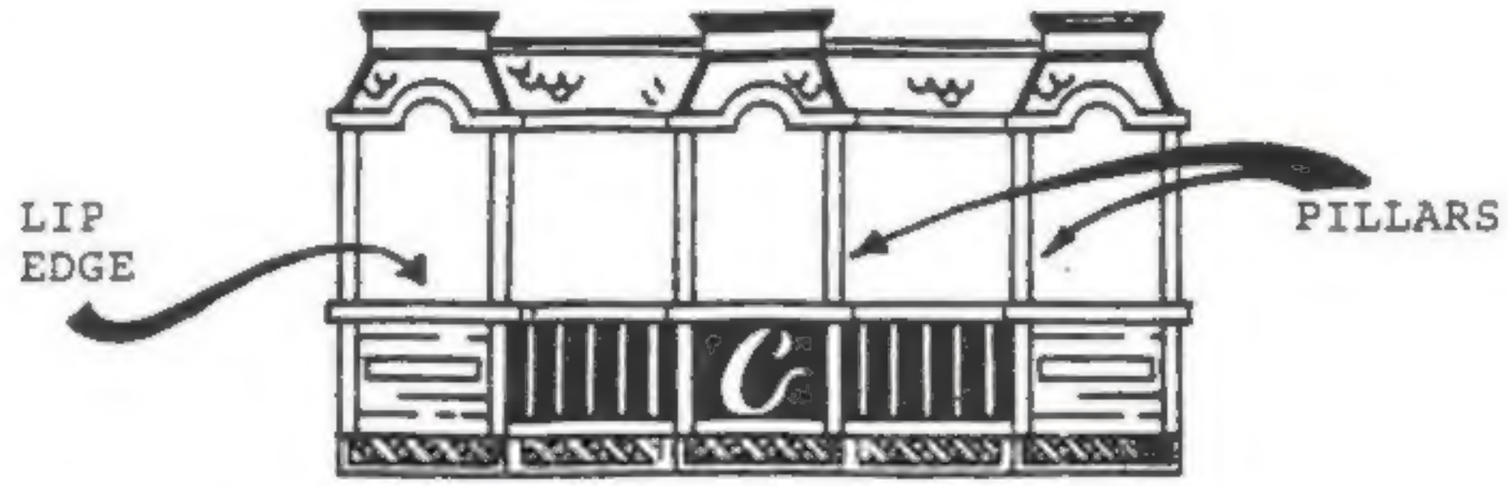
- The light bars all remain in their same locations, and the valance speakers are relocated.

- All front access to beneath the stage is sealed off with the application of the facade.

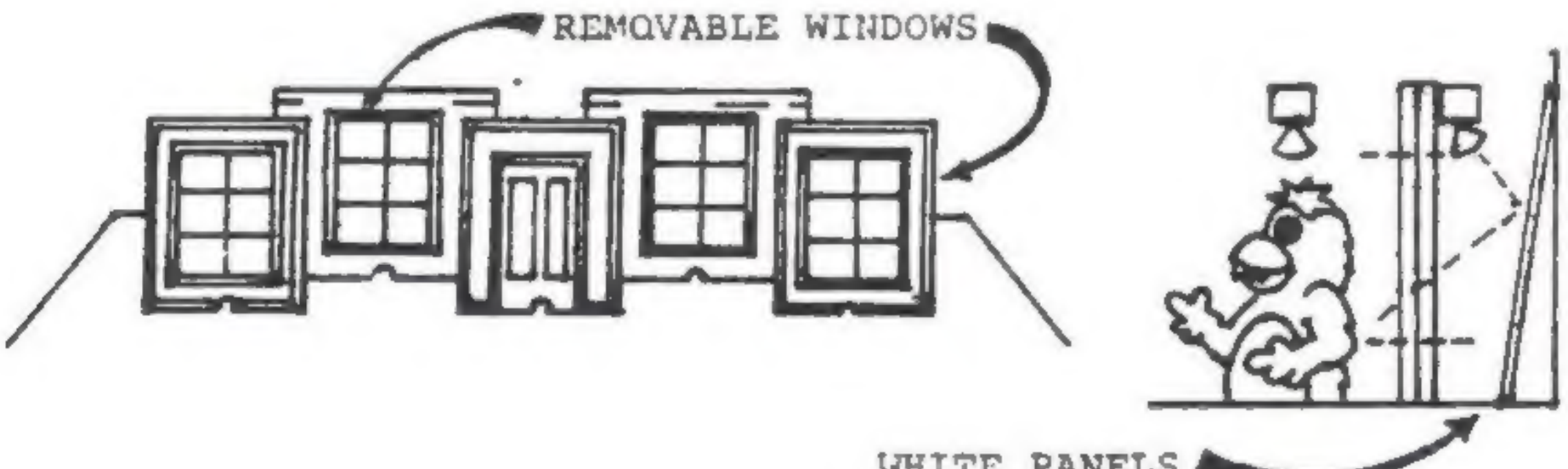
A. Description of Installation

Once assembled, the Facade consists of:

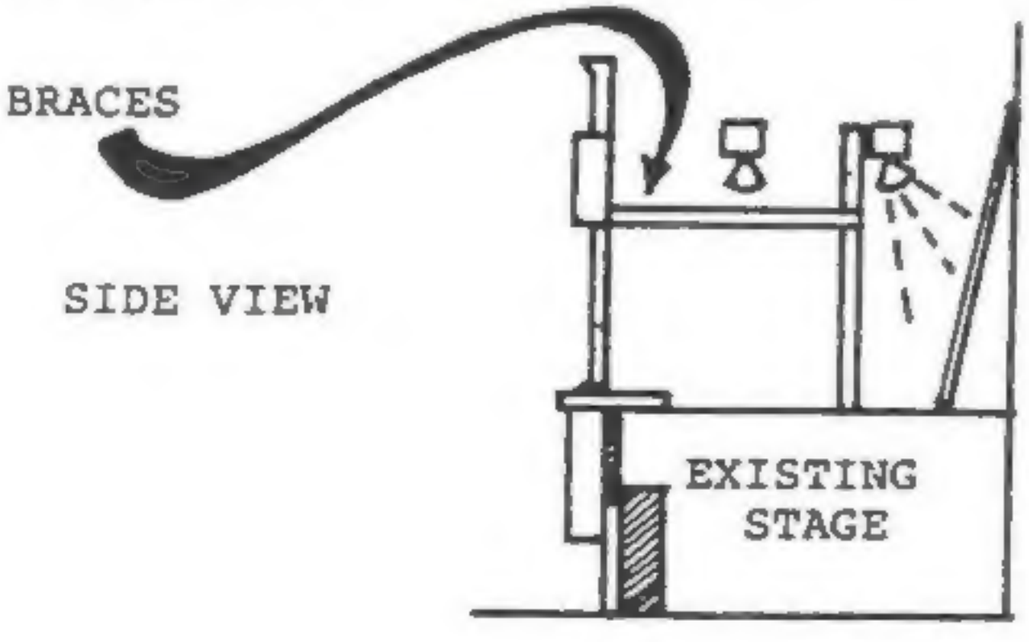
THE FRONT WALL - Which extends from floor to ceiling using 6 vertical pillars as the basis of its support. The wall stands flush up against the existing stage front and has a lip which attaches to the stage ledge to steady it.



THE BACK WALL - Sits on the stage behind the characters, directly in FRONT of the back light bar. Semi-transparent REMOVABLE WINDOWS allow the lights, reflecting off of white panels placed behind them, to shine through.



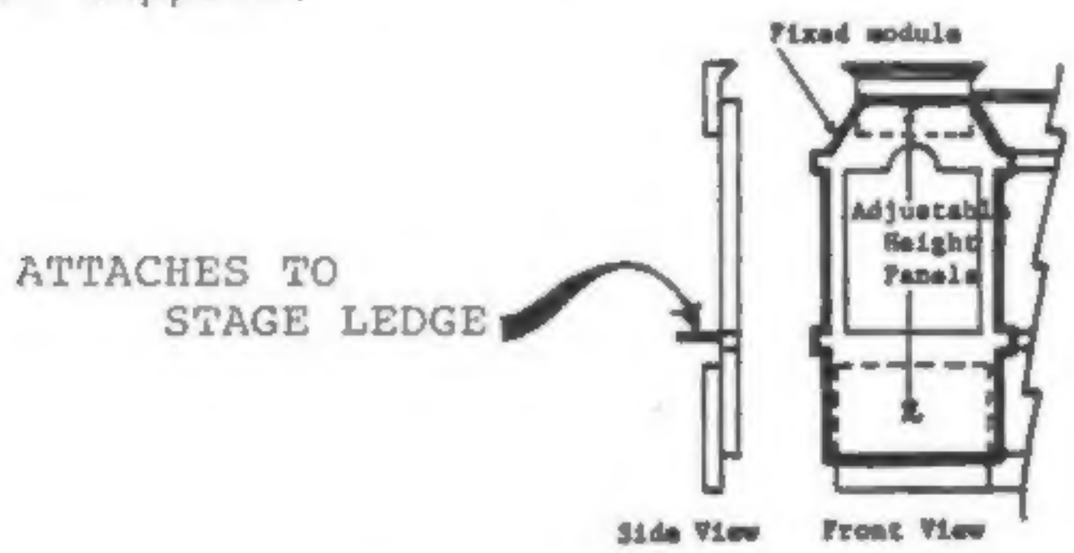
6 BRACES - Coming off of the 6 pillars tie the front and back walls together. These braces complete the basic structural support for the facade.



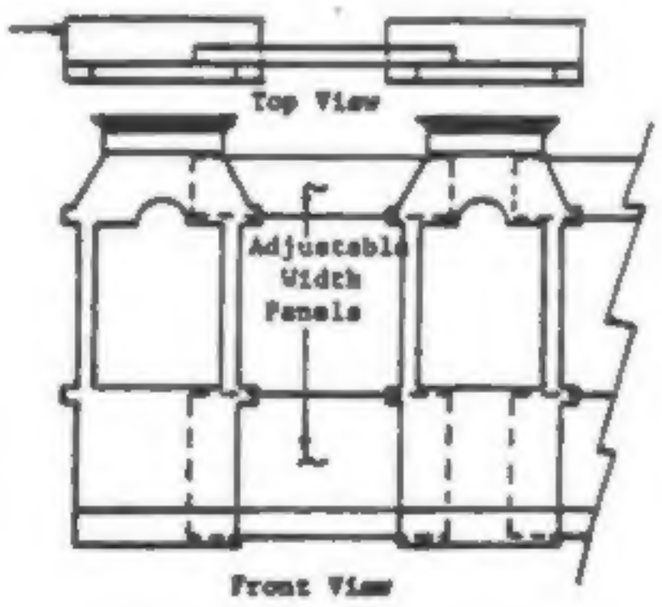
B. Customization

The facade comes as a kit which must be customized to your stage on site as a part of the installation. This is accomplished through use of a series of connecting panels, some of which are fixed in size and others which are adjustable, or cut to size.

THE FIXED MODULES consist of the panels directly in front and in back of Munch, Chuck E. and Pasqually. These panels establish the exact center and both outer edges of the facade. They all align along the existing stage ledge, and have a lip which attaches to the stage ledge. This attachment serves mainly to fix the modules in place, not as final support.

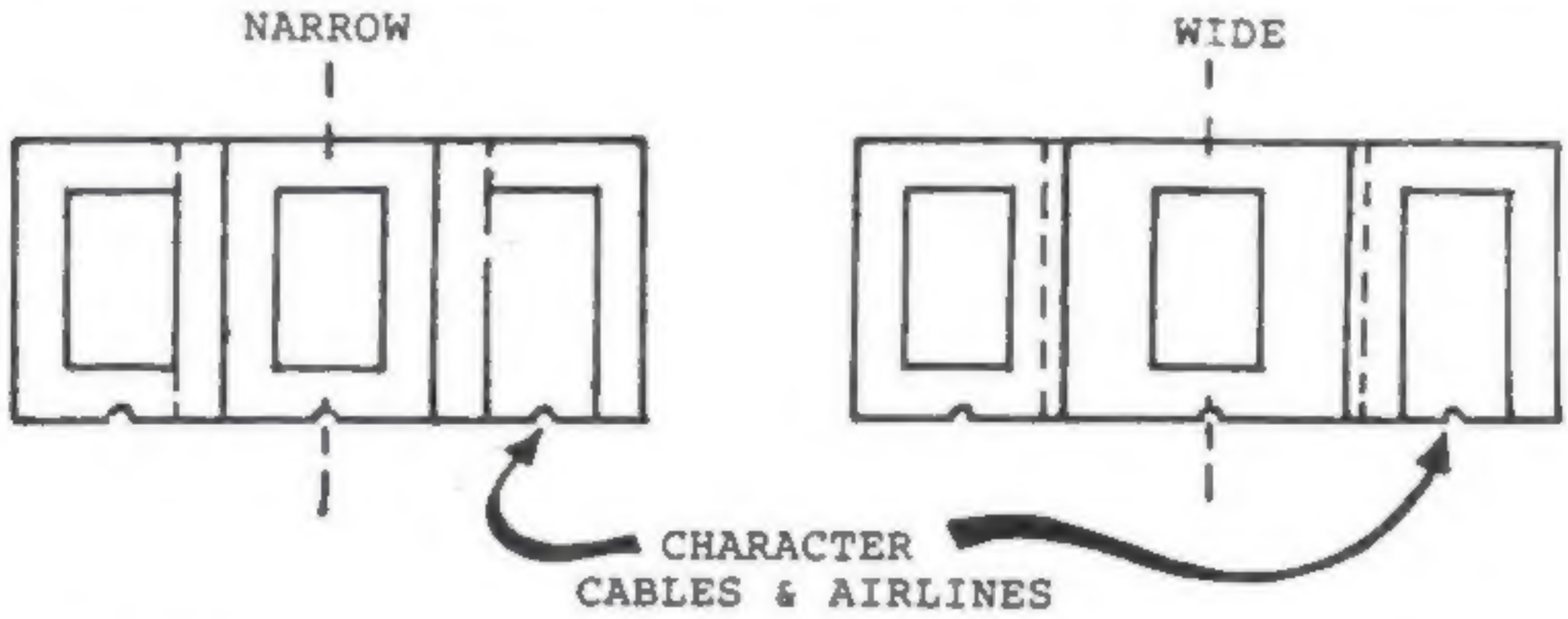


ADJUSTABLE HEIGHT is achieved by raising an additional roof panel up to the ceiling from behind the fixed module, and lowering an additional lattice panel down to the floor. No cutting or measuring is required here.

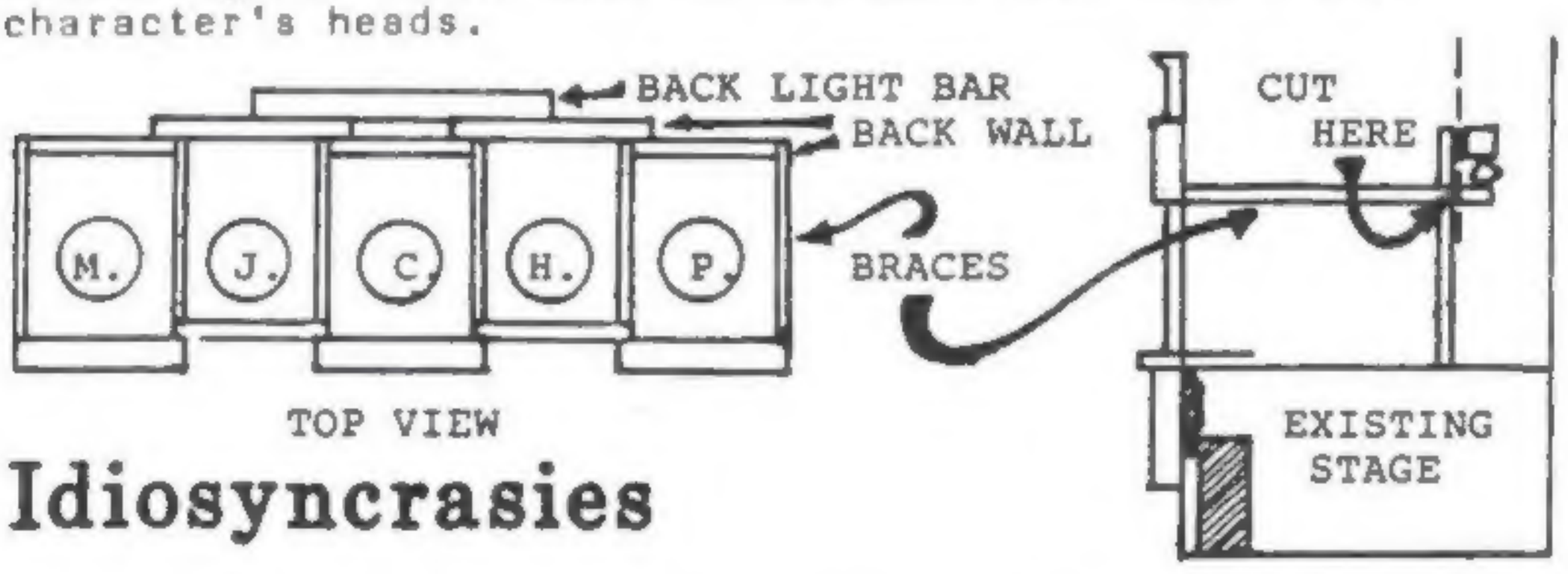


ADJUSTABLE WIDTH is achieved by measuring the distance between the fixed modules and cutting down the adjustable width panels to fit. Once cut, the bottom panels slide into slots in the posts, with the cut edges hidden. "Stops" built into the posts automatically set the panels at the correct heights. The connecting roof panels are simply cut to size and screwed to the back of the fixed roof modules.

ADJUSTABLE BACK WALL - Fixed panels sit on the stage directly behind Munch, Chuck and Pasqually and directly in FRONT of the back light bar. The adjustable panels overlap behind the fixed ones. They require centering, but no cutting. There are notches in the bottom of each panel through which to thread the character cables and airlines.



DEPTH OF STAGE is determined by the distance from the front wall to the back wall previously established by the location of the back light bar. The 6 braces are cut to length, attaching the front wall to the back wall above the character's heads.



Idiosyncrasies

In addition to the basic customizing just described, each store can plan on having it's share of idiosyncracies to deal with, such as: pillars, beams, air stub-outs, plumbing pipes, HVAC duct work, --- etc.!

Exercise your own best judgement in working around them. Panels may need to be notched to go over or around conditions which cannot be changed. Technical Services wil be available to provide advice and help you work through your particular situation. The installation schedule has been designed specifically to provide extra time for the unforseen.

Then again -- you might get lucky!

III. CHOOSING THE TEAM

This installation can be done with ease utilizing a minimum of 3 in-store personnel. We highly recommend that the Technician and/or Assistant Tech be an integral part of the installation team due to their familiarity with the show, speakers, lighting, etc. The other members of the team can be any employee possessing the following qualities/skills:

TEAM ONE (1-2 people)

RELIABILITY
CONSCIENTIOUSNESS
DETAIL-ORIENTED
COMMON SENSE
TEAM PLAYER

TEAM TWO (3 people)

KNOWLEDGE OF SHOW - (Technician)
LEADERSHIP
SIMPLE MATH SKILLS - (Add, subtract, divide)
CAPABLE OF USING POWER TOOLS - (Circular Saw, Saber Saw, Drill)
COMMON SENSE
ENTHUSIASM
A BIT OF STAMINA
TEAM PLAYER

Each person chosen need not possess ALL these qualities, as long as the COMBINATION of people fill the team criteria. A person who is energetic and enthusiastic is as valuable to this project as someone with technical ability. Everyone involved should experience a great sense of pride and accomplishment as contributors to this major showroom improvement.

IV. RECOMMENDED TIME TABLE

The suggested plan spreads the installation over three days, alternating the duties of each team.

The reasons for this are:

1. To allow time between tasks to call with questions, obtain missing parts if necessary, and to plan for the unexpected.

2. To keep each task to a manageable length, thus avoiding burn-out.

Team 1 operates prior to store opening, with Team 2 beginning at store close. There is no reason that the show cannot be running for our customers everyday throughout the installation. A custom "Excuse Our Mess" poster is included in each shipment.

DAY 1

A.M. TEAM - Receive the facade, inspect exterior for damage, unpack, check against packing list, call for any missing pieces, problems, etc.

P.M. TEAM - Demolition of valance, stage drapes, 4" x 4" posts, re-locate speakers, cut braces vacuum stage.

DAY 2

A.M. TEAM - Haul trash from demo to dumpster, vacuum showroom, put up "Excuse Our Mess" poster in showroom.

P.M. TEAM - Install House Facade, flowers and new EPROM, insure an up-and-running show for A.M. TEAM.

DAY 3

A.M. TEAM - Clean-up stage and showroom area, vacuum, and brush out characters.

P.M. TEAM - Prepare and paint walls on either side of stage, re-position drapes, complete any unfinished details of house installation, adjust lights, final clean-up.

FINI!

V. PREPARATION

A. Tools Required

Circular saw and 2 blades
Jigsaw and a few blades
25' tape measure
Ladder - which will reach ceiling
Drill and bits, also screwdriver bits
Rubber mallet
Crowbar
Hammer
Straight edge - 3'
Shop vacuum
Staple gun and staples
Socket set
Extension cords (for power tools)
Mat knife or box cutter
Pencils
Thin gauge wire (picture hanging wire or fishing line)
Scissors
Wire cutters
3/4" Wood screws
1" x 2" Boards (See sec. VII,C-Drape relocation for lengths required)

B. Paint Supplies

Fine sandpaper
Paint roller and cover
Roller pan
Wall de-glosser or TSP (Tri-sodium Phosphate)
Rags
Trim paint brush
Drop cloth
Stirring stick
Masking tape
Paint (See sec. VII-B - Painting guidelines for color selection)

NOTE: Supplies for "Optional Improvements" are not included on this list. See that section for tools and supplies for those projects.

C. Packing List

These are the items which will arrive with your kit. Use this list to check your shipment as soon as it arrives.

CHECK LIST	QTY	LETTER I.D.	DESCRIPTION
_____	6	1-6	Posts (2 end & 4 center)
_____	2	A	Grey siding panels with lip
_____	2	C	White railing panels
_____	1	B	Center panel with "C"
_____	1	Y	Back wall panel with door
_____	2	X	Grey back wall panels, trimmed
_____	2	Z	Grey back wall panels, untrimmed
_____	3	G	Red roof sections, lights
_____	2	H	Red roof panels, plain
_____	3	I	Green roof extensions
_____	2	U/M	Green window boxes
_____	6	U/M	Braces, notched ends, 1" x 3" 's
_____	4	U/M	White cardboard panels
_____	2	D	Lattice panels, trimmed

CHECK LIST	QTY	LETTER I.D.	DESCRIPTION
_____	2	F	Lattice panels, untrimmed
_____	1	E	Lattice panel, scrim backed
_____	1	U/M	Black plywood shelf
_____	2	U/M	Lattice returns (18" x 4')
_____	2	U/M	Siding returns (18" x 4')
_____	36	U/M	Light bulbs
_____	1	U/M	Package of hardware
_____	1	U/M	Set of touch-up paint
_____	1	U/M	"Excuse Our Mess" poster
_____	2	U/M	Floral sets

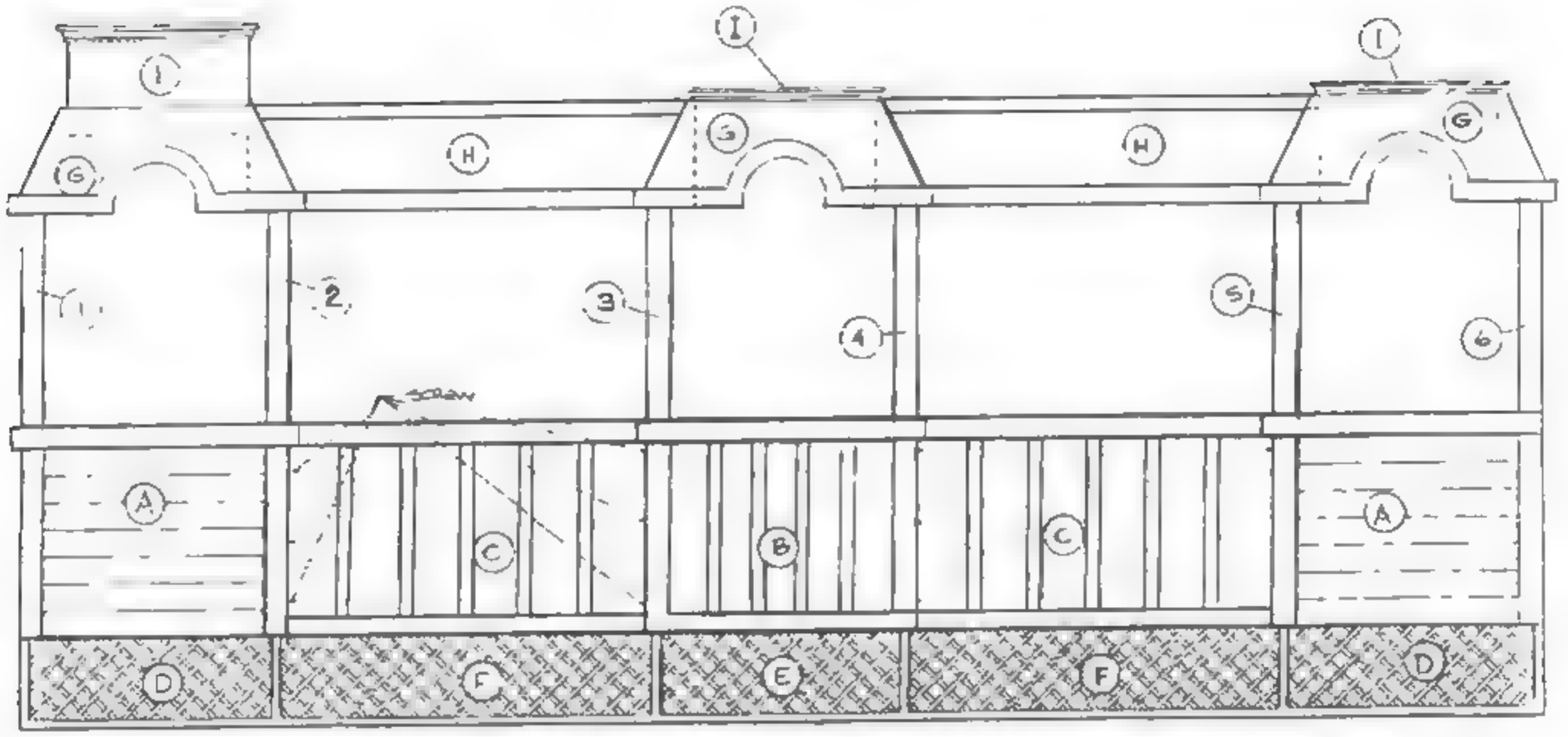
The following page illustrates the lettered items. If you are missing any of the aforementioned items call:

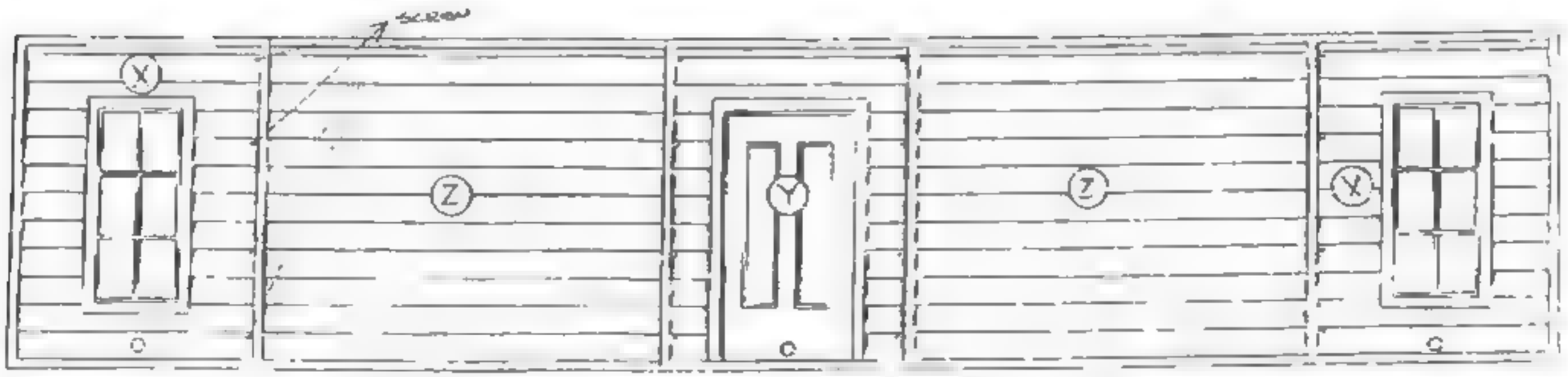
Ted Corman
CORMAN AND ASSOCIATES
Lexington, KY
606/233-0544

If items have been damaged in shipment, contact the freight company, whose name and number will appear on your copy of the bill of lading. Save this bill of lading if you intend to process any claims.

CHUCK E.'S FACADE

ILLUSTRATED PACKING LIST





D. Demolition

The stage platform on which the characters sit and the stage front will remain intact. The 4 - 4" x 4" posts and the entire valance will be completely torn out.

DEMOLITION INCLUDES:

VALANCE DRAPES - The short 1'-2' drapes which hang above the characters the entire length of the stage.

SPEAKER DRAPES - Those drapes which conceal overhead speakers.

VALANCE FRAMEWORK - The framework which connects to the 4" x 4" posts and runs the length of the stage overhead supporting the drapes.

4" X 4" POSTS (total of 4) - The posts on either side of Munch AND Pasqually (If they extend down into the stage platform to the floor, cut them off flush at the point at which they emerge from the stage floor or stage ledge).

BACKDROPS AND SUPPORT - The blue backdrop and blue valance, supporting poles and wires, old rain curtains, silver mylar board, and any old printed backdrops stashed onstage.

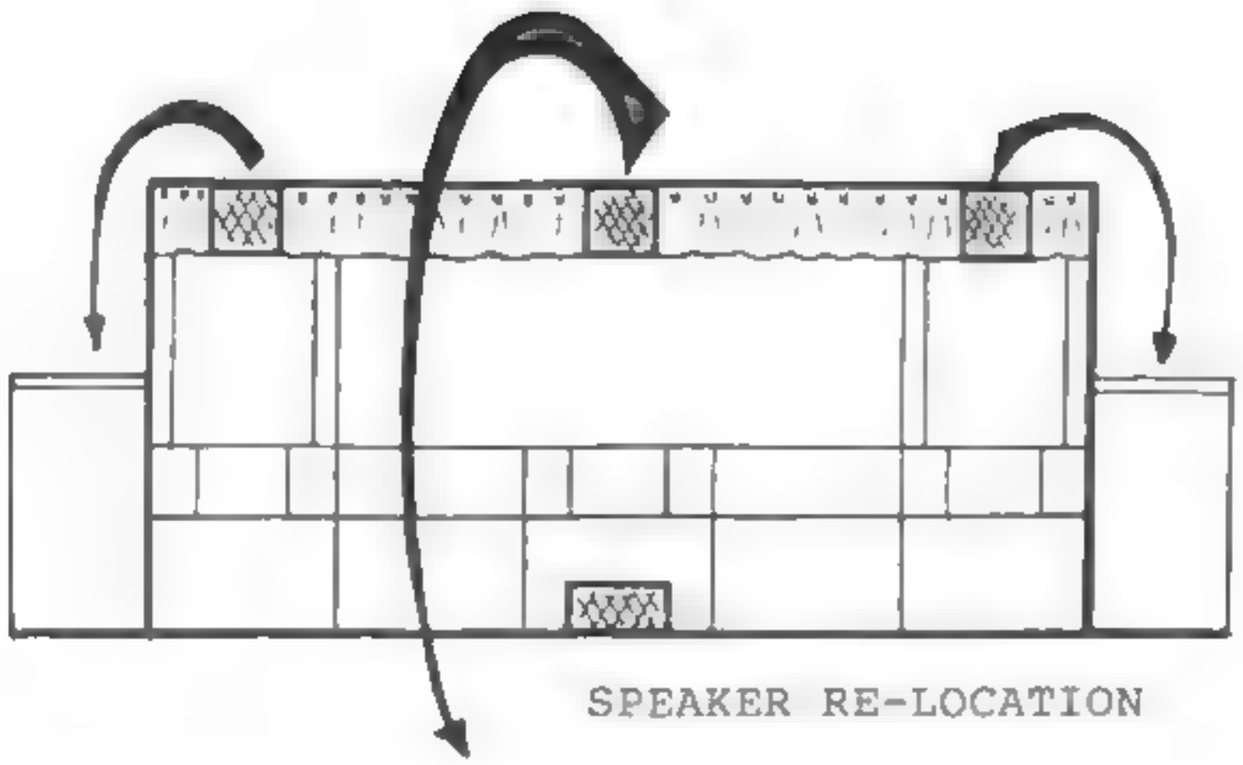
STAGE DRAPES - The drapes along the back wall between the characters.

NOTE: The drapes surrounding the Warblettes and Bandboard should be left intact. THE DRAPES ON BOTH OUTSIDE ENDS OF THE STAGE SHOULD BE REMOVED, SAVED, AND WILL BE RE-INSTALLED AFTER THE FACADE IS UP.

SPEAKERS - The two outside valance speakers will be relocated to the bandboard and bird shelves respectively.

- The center speaker above Chuck E. (If you have one) will be relocated to a shelf on the facade. Take it down and set it aside for now.

- The center speaker below Chuck E. will remain intact. It will be covered by a lattice panel backed with scrim.



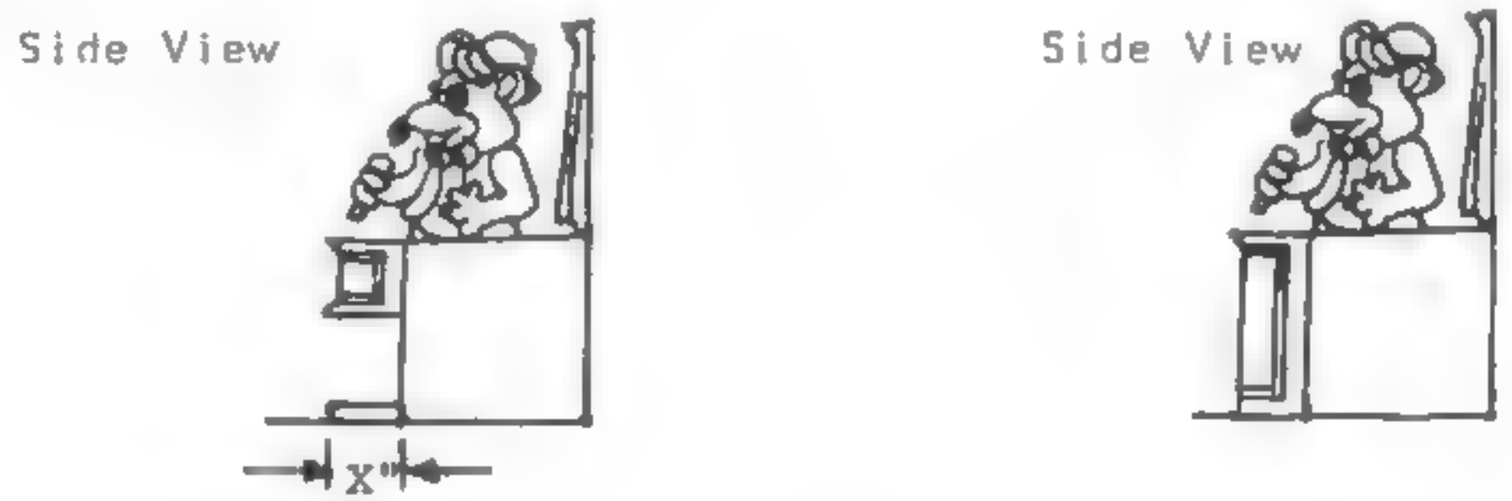
E. Bracing

Using the scrap 2" x 4" 's resulting from the demolition, you will need to cut the following braces:

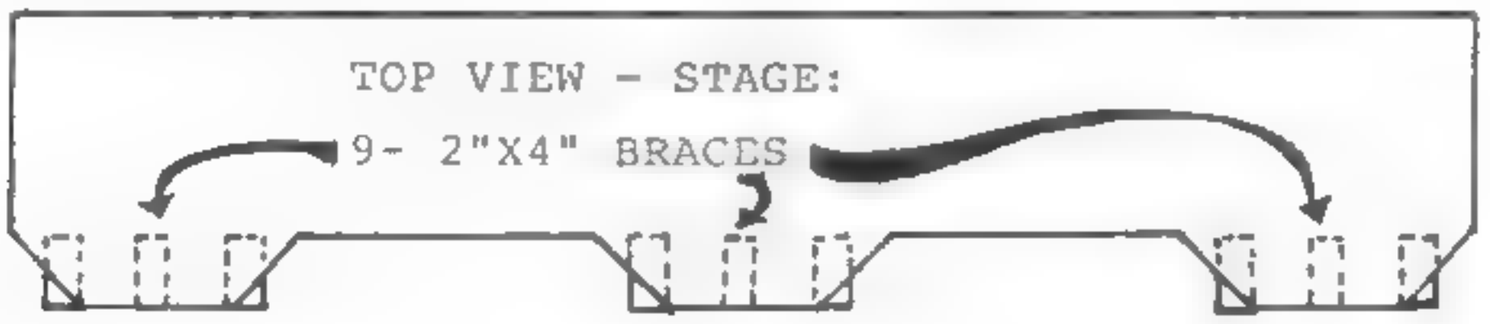
FACADE LOWER BRACES:

These braces are only for stages whose 3 bays do not extend down to the floor.

FOR EXAMPLE:



- Measure the depth of the bay shown as dimension "X" above.
- Cut 9-2" x 4" 's to that length. These will be set on the floor in front of the stage to support the bottom edge of the Facade.



VI. HOUSE CONSTRUCTION

A. Facade Installation

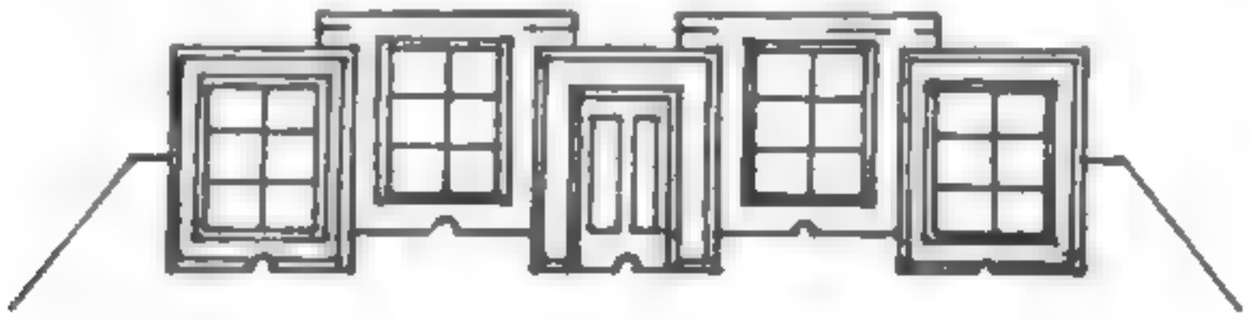
Once the demolition is complete, the installation can begin.

Clear away all tables and chairs within about 20' of the stage as a workspace.

1. UNBOLT THE CHARACTERS from the stage floor, but leave them on stage. This will provide added flexibility of movement during the installation. The characters will Be repositioned to fit the facade configuration once the installation is complete.

2. RAISE the 4 white cardboard panels onto the stage, and lean them against the back wall.

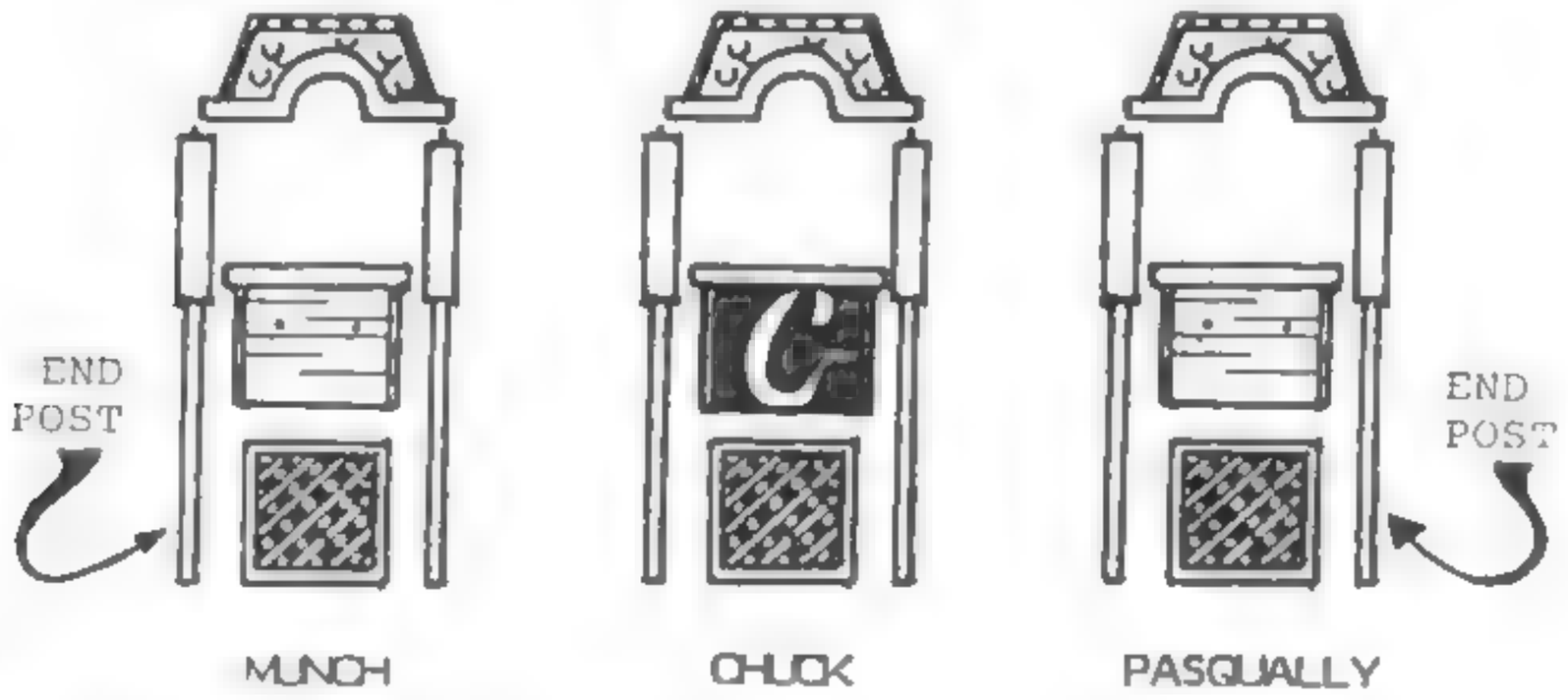
3. HOIST THE 5 BACK WALL PANELS onto the stage. Lean them up behind the characters, in the order shown, for the time being.



4. IDENTIFY 2 END POSTS from the 4 center posts.

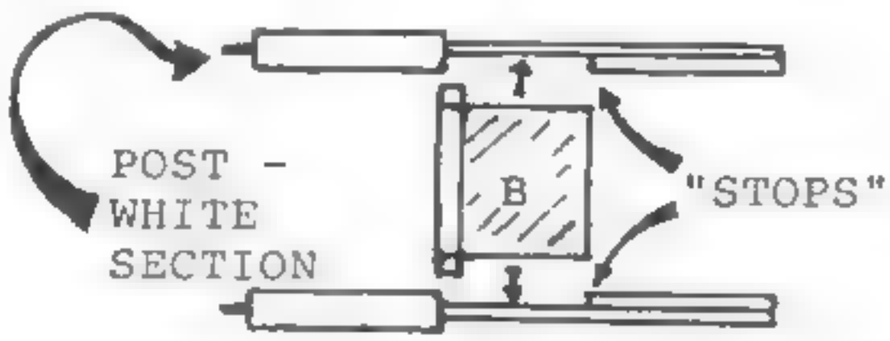
You are now ready to begin assembly of the 3 fixed modules.

5. THE FIXED MODULES consist of:

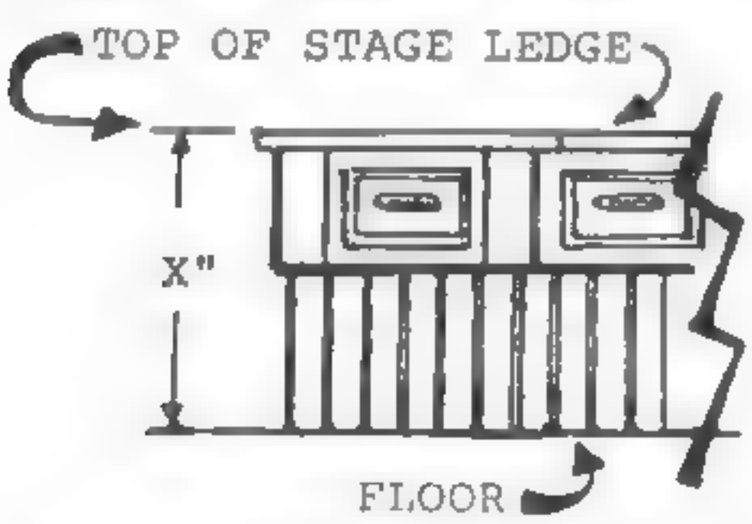


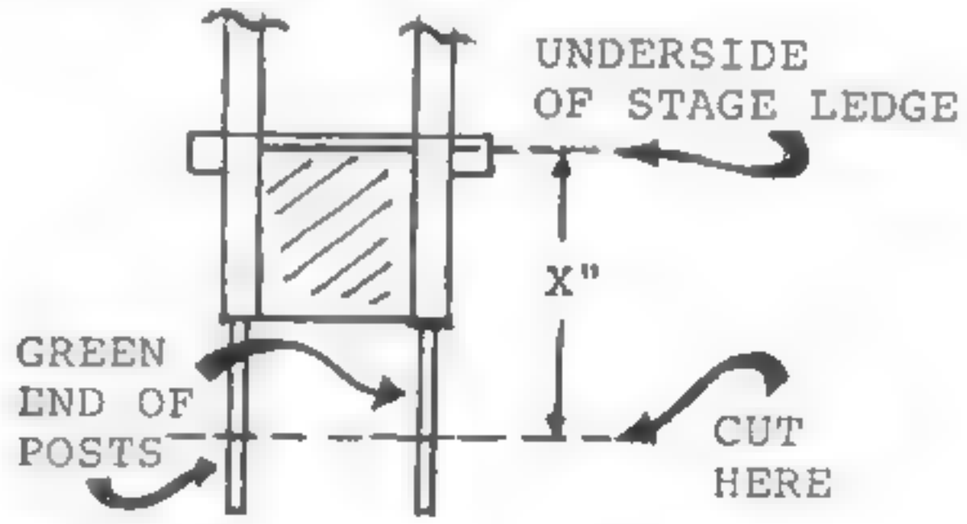
LAY ALL PIECES FACE DOWN in front of their intended locations, ready to tilt up once assembled.

5. INSERT THE PANEL WITH THE LIP (PANELS A & B) into the slots below the white section of posts. The panel is in position when it rests on green wooden "stops" on posts. Screw panel in place from the back using pre-drilled holes.

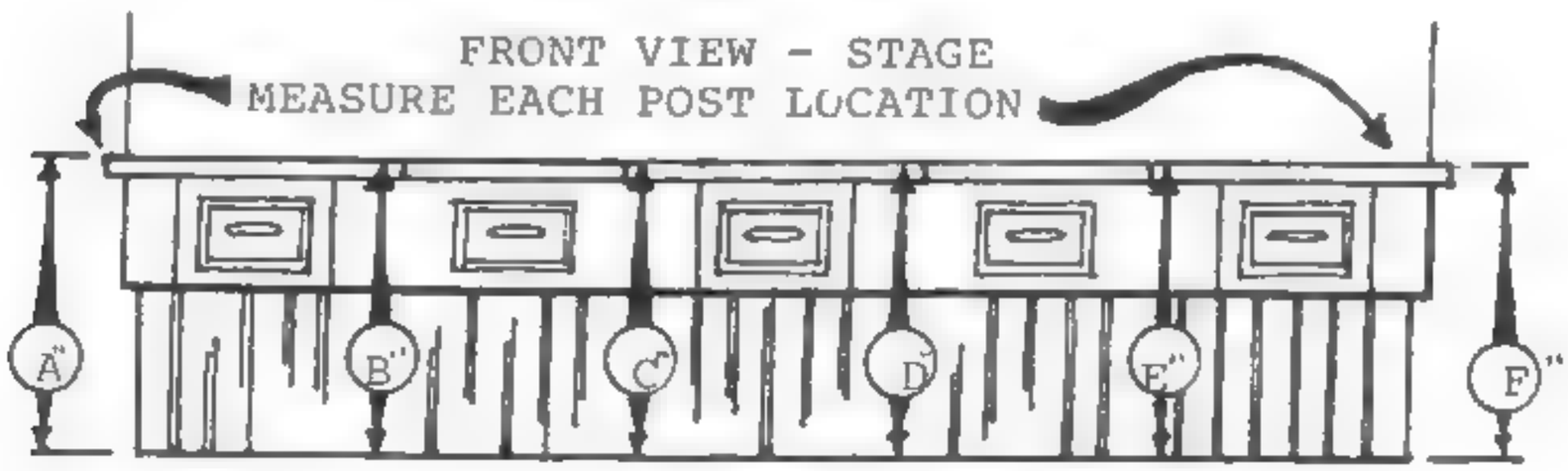


6. ****** CRITICAL STEP ****** Starting at the far outside corner of Munch's stage, MEASURE FROM TOP OF STAGE LIP DOWN, being as accurate as possible. Transfer this measurement to the corresponding end post, starting from the BOTTOM of the lip down. Mark and cut. (You will be cutting GREEN ends of posts only, NOT the ends with bolts).





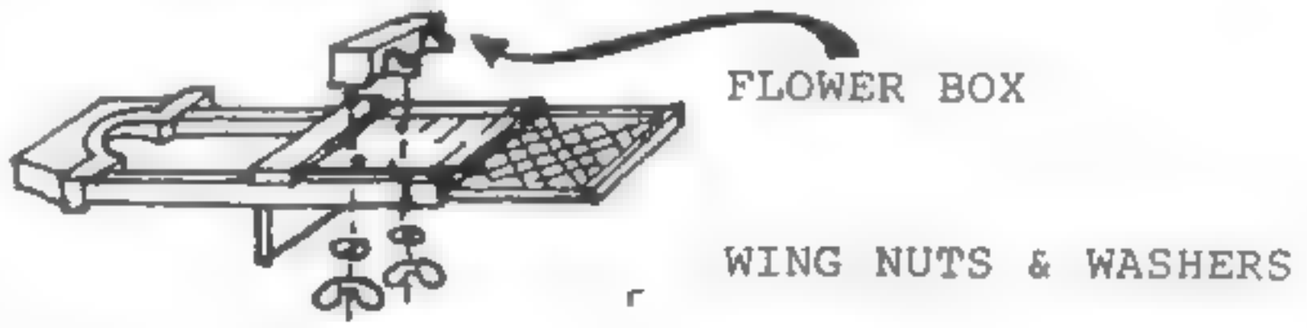
Repeat this step for each individual post, measuring the stage at 6 points, and transferring those measurements to the corresponding posts. (Measurements have been known to vary from one side of the stage to the other). Cut off the ends of the posts accordingly.



7. SLIDE THE 3-4' LATTICE PANELS up into the slots of the posts from the bottom. (The scrim-backed lattice panel goes below the "C" panel, to provide for the speaker generally located below Chuck E.) The lattice panels slide up to overlap behind the other panels already in place.

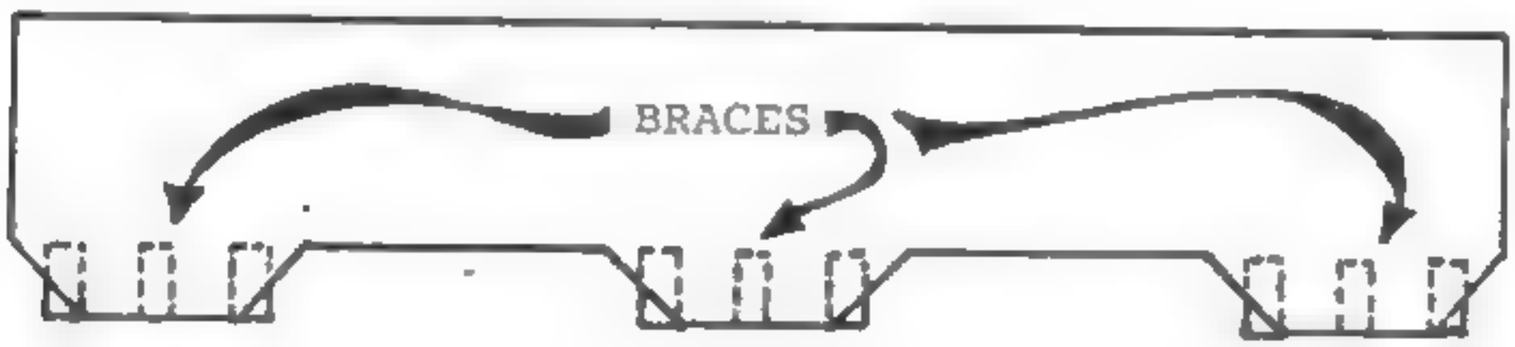
8. SCREW THE 3 ROOF SECTIONS onto top ends of posts using washers and wing nuts.

9. BOLT FLOWER BOXES onto the fronts of Munch's and Pasqually's modules using washers and wing nuts.

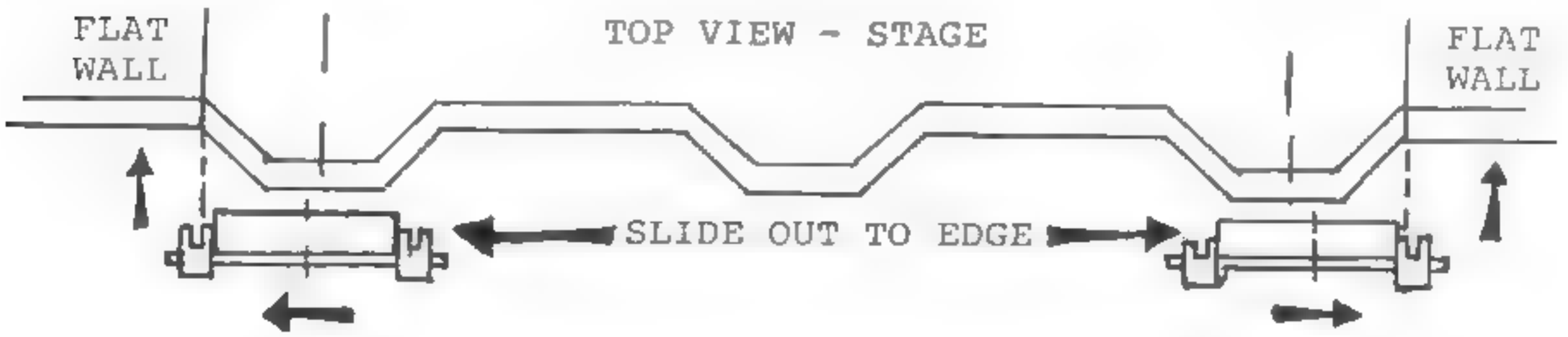


SET THE 9 PRE-CUT 2" x 4" BRACES flat on the floor positioning 3 each directly below each of the 3 bays. These will serve to support the Facade along the bottom edge and keep it straigt.

TOP VIEW - STAGE



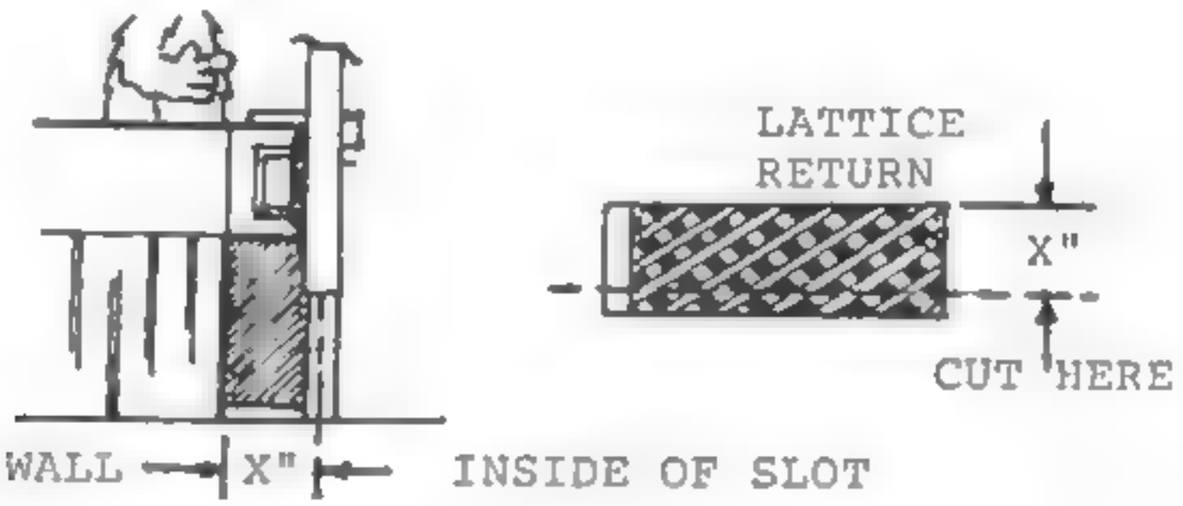
10. TILT UP MUNCH'S AND PASQUALLY'S MODULES, with lip of module resting on stage ledge. Position module so that sluts on the end posts are directly opposite the FLAT section of wall adjoining the stage.



Once positioned, push the modules flush up against the stage and against the braces on the floor.

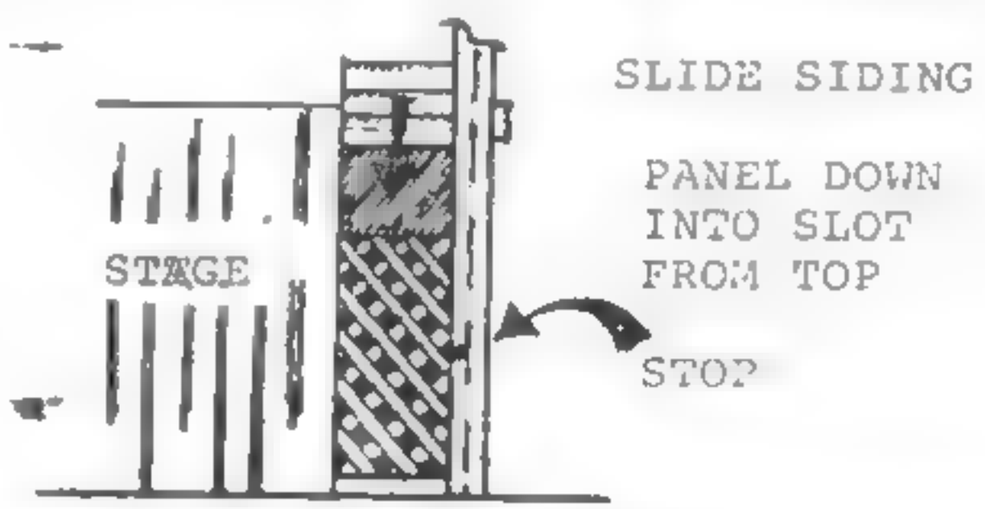
NOTE: Modules may not center on character's original position. That is okay. Characters will be re-positioned once installation is complete.

11. YOU ARE NOW READY FOR THE LATTICE AND SIDING RETURNS. Measure the distance from the wall to the inside of the slot in post.

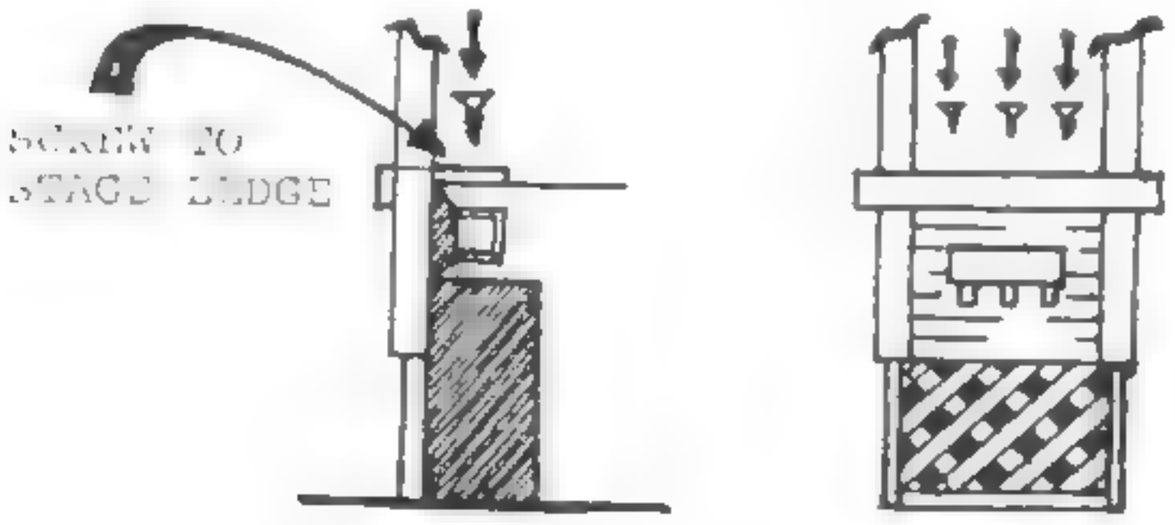


Transfer that measurement to the 18" lattice panel and cut it down lengthwise to fit. Slide it into place, with the green trim resting on the floor.

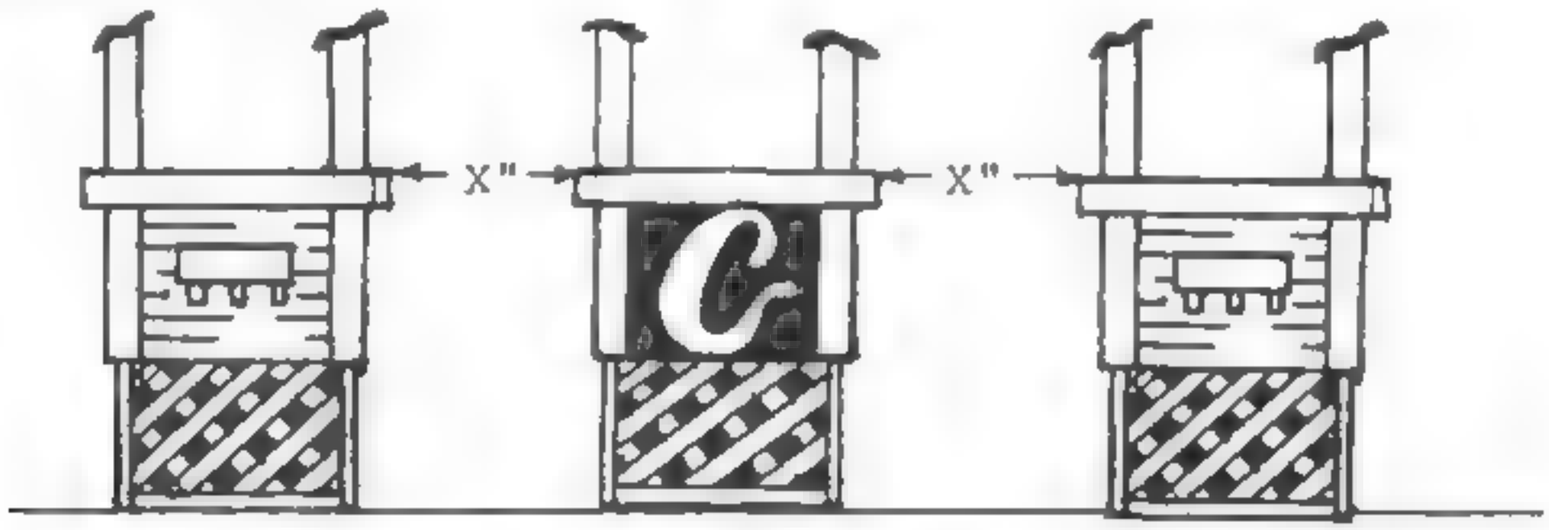
Measure distance from wall to post for siding return. Cut down length-wise and slide in over lattice panel until it hits wooden stop. Screw into place. Do the other side in the same way.



12. SECURE MODULES TO THE STAGE by screwing down through the lip of the module into the stage ledge in 3 places.



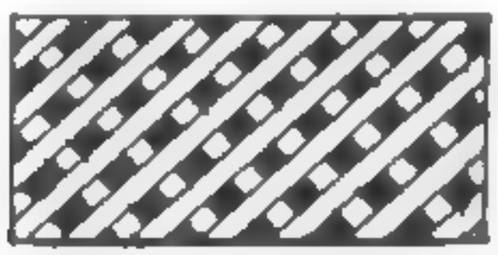
13. TILT UP CHUCK E.'S MODULE. Center it in front of Chuck E. and between the 2 existing modules. One way to do this accurately is to add up the total space remaining and divide it by 2. This will give you the number of inches needed between modules.



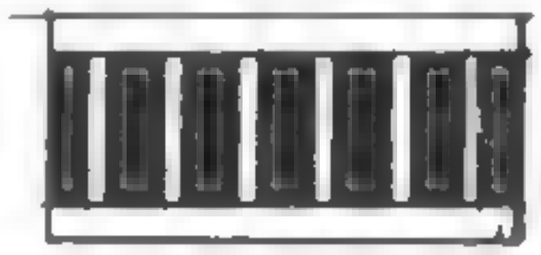
Secure module to stage is same manner as the others.

14. YOU ARE NOW READY FOR THE ADJUSTABLE WIDTH PANELS. These are the 2 remaining lattice panels, and the 2 railing panels.

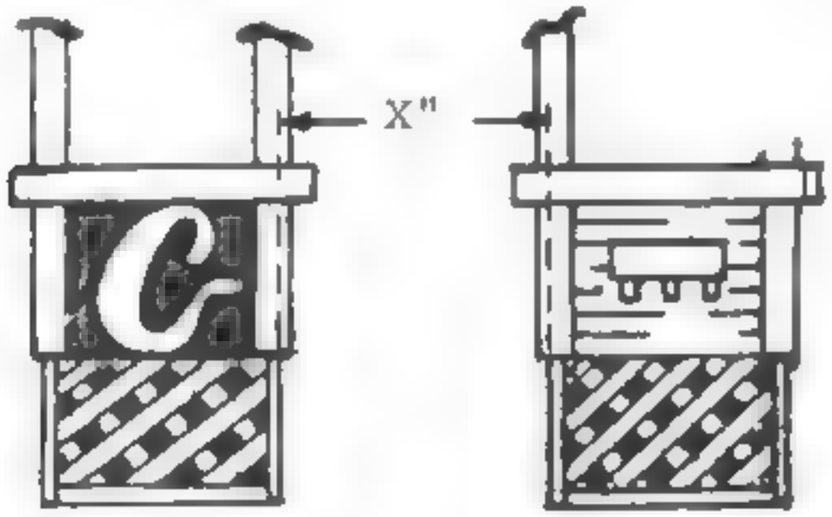
LATTICE



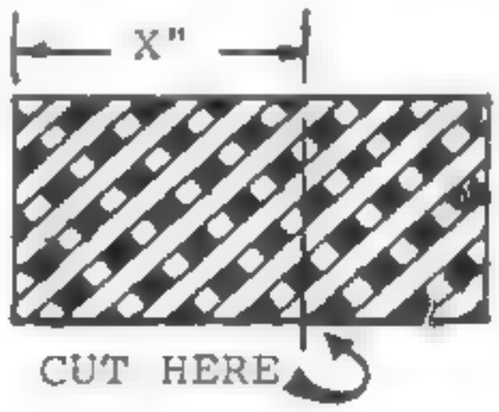
RAILING



LATTICE: MEASURE THE DISTANCE between modules again, but from the INSIDES OF SLOTS in posts. Cut the lattice panels down to fit.



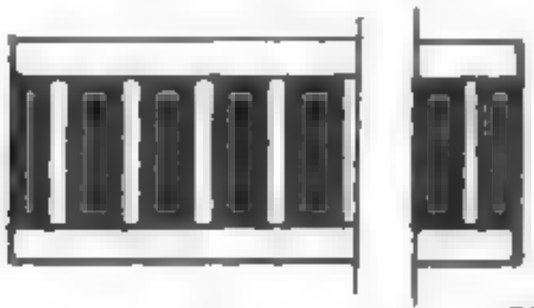
MEASURE TO INSIDE OF SLOTS



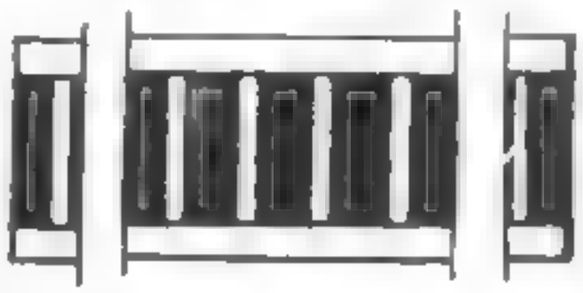
HOIST THE LATTICE PANELS UP ON to the stage and drop them down into slots from the top.

RAILING SECTIONS ARE measured and cut the same way BUT cut from BOTH ends of the panel to achieve the best effect.

POOR EXAMPLE



GOOD EXAMPLE

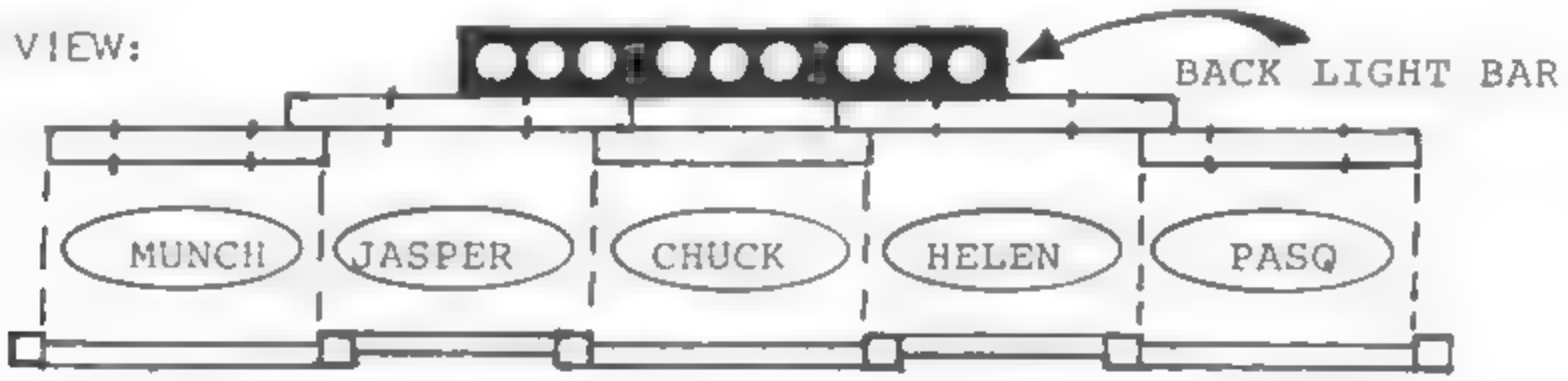


CLUES: - Cut through SPACES, NOT RAILS.
- Cut both railing sections identically.

Hoist railing sections up onto stage and drop into slots, overlapping in FRONT of lattice. "Stops" on posts will position railings level with adjoining panels.

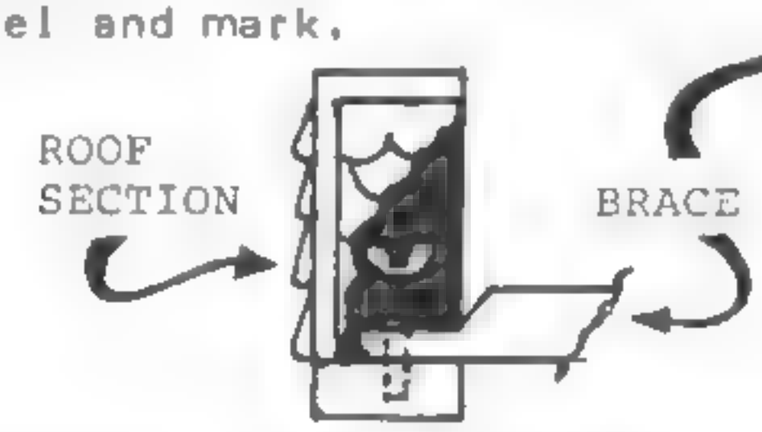
15. PROCEED TO THE BACK WALL. The entire back wall, once complete, will stand directly IN FRONT of the back light bar.

TOP VIEW:

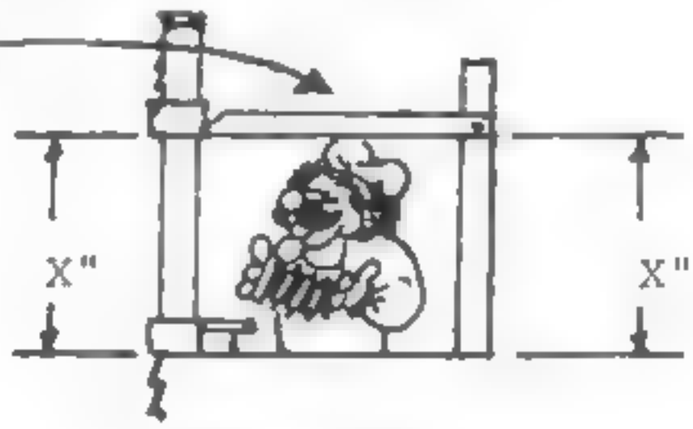


LAYER THE PANELS as shown, alternating the wider adjustable panels behind the 2 end and middle fixed ones. ALIGN the back wall panels with the front wall.

16. TEMPORARILY ATTACH ONE BRACE to the front wall at one end of the facade. Do this by slipping the notched end of the brace over the protruding bolt and secure with wing nut. Measure up the same height on the side of the back wall panel and mark.



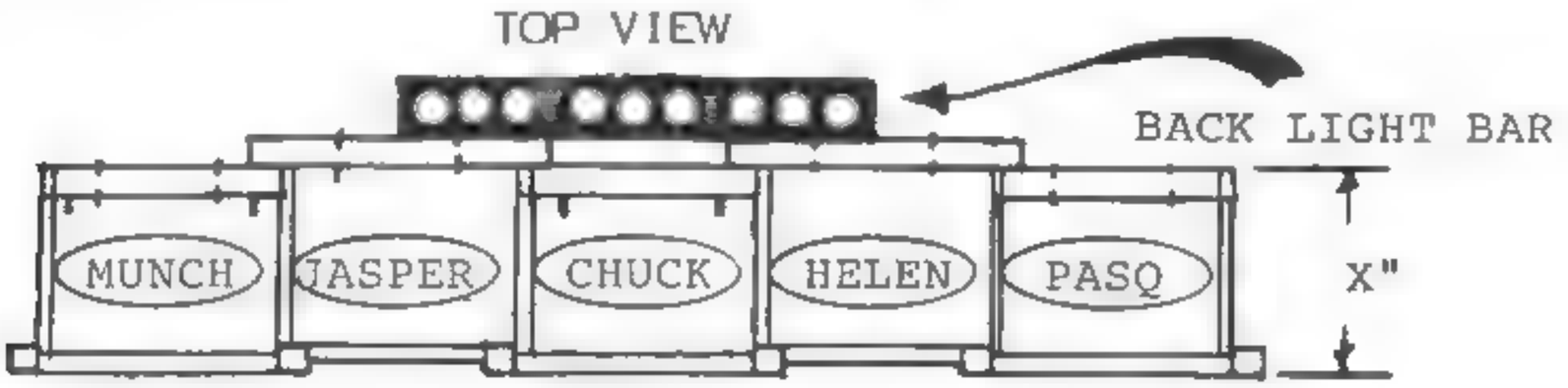
SIDE VIEW - Brace attachment



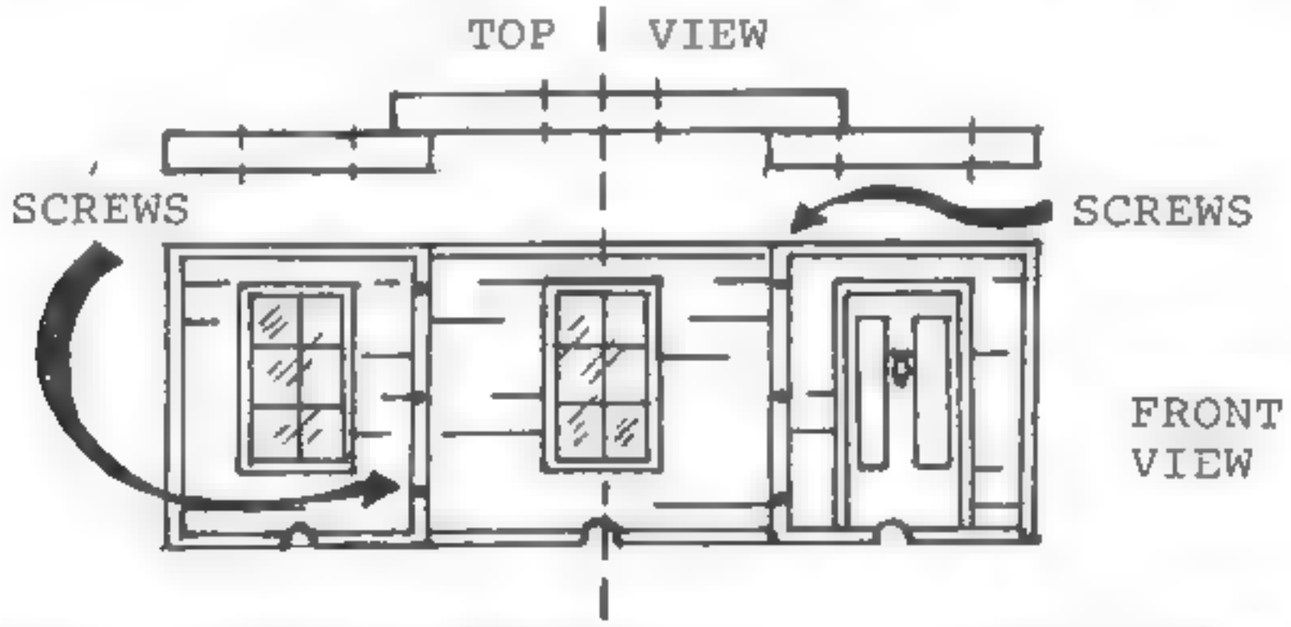
SIDE VIEW

Determine the length of brace and mark.

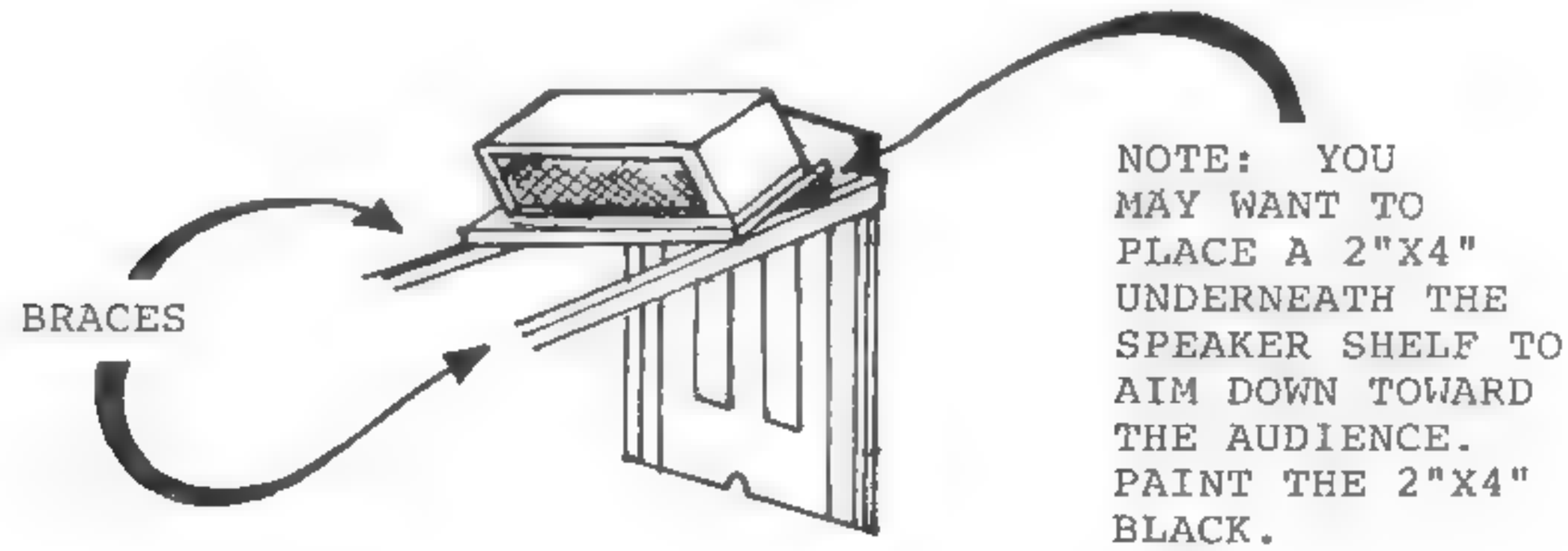
17. CUT ALL BRACES to same length, and attach to front wall, over bolts, with washers and wing nuts. MEASURE UP the same height on each back wall panel. SCREW BRACES into the sides of the 3 main panels at that point, using wood screws provided. Square up the 3 panels so that they are perpendicular to the floor. Using the 6 corner braces, (2 per panel) screw panels to the stage floor.



18. CENTER THE ADJUSTABLE WIDTH PANELS behind the fixed ones. Screw through the front of the fixed panels into the adjustable ones to secure. REMEMBER - All windows are removable to provide future access behind the wall.

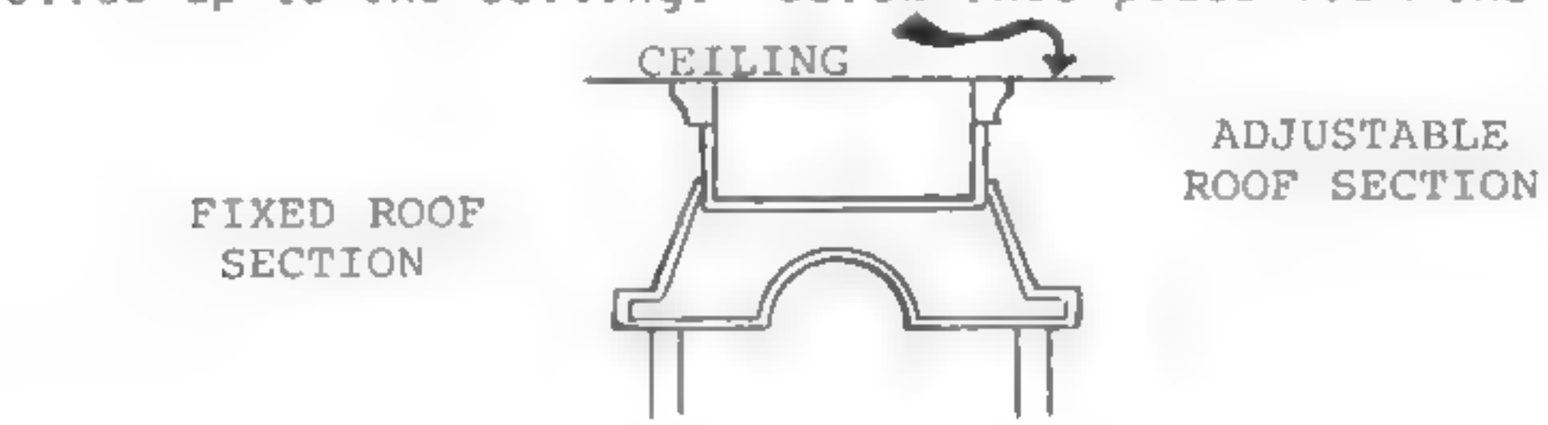


IF YOU HAVE A CENTER SPEAKER, set the black plywood speaker shelf across the two center braces over Chuck E. with the lip overhanging the braces on either side. Set the speaker on top of the shelf, behind the arch.

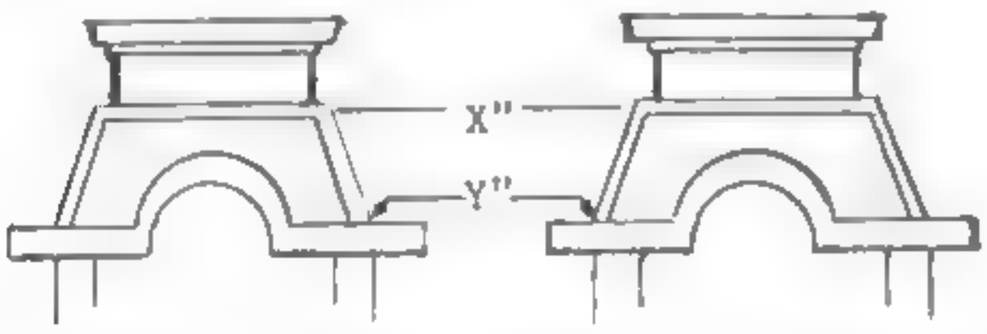


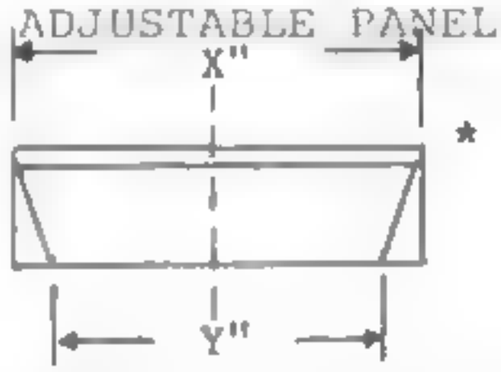
20. You are now ready for the ADJUSTABLE ROOF SECTIONS. Bring the 3 green crown molding sections on stage. (If your roof is already flush with the ceiling or within 2" - 3", you will NOT need these.)

Set them into the backs of the existing roof sections and slide up to the ceiling. Screw into place from the back.

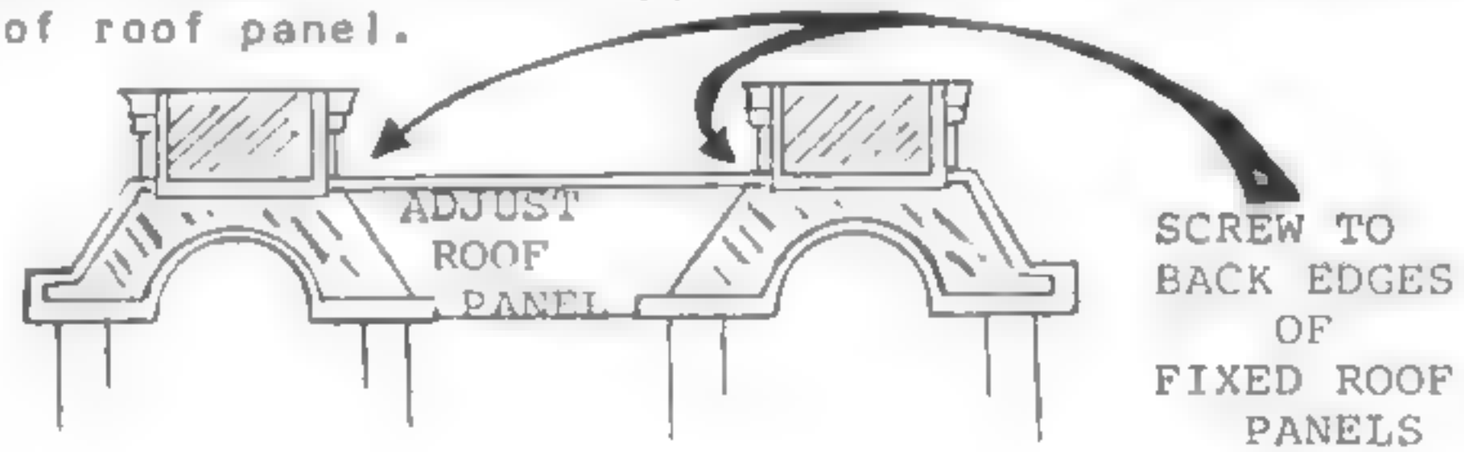


MEASURE BOTH THE DISTANCE between the roofs at the top AND bottom edges. Add 2" to both measurements to provide an overlap. Transfer the measurements to the BACK* of one of the remaining roof panels, ane draw a line connecting them. You will be making 2 diagonal cuts. Before cutting make sure that the longest edge has the green trim on it. It will go at the top. Cut the roof panel, being careful if cutting through staples.





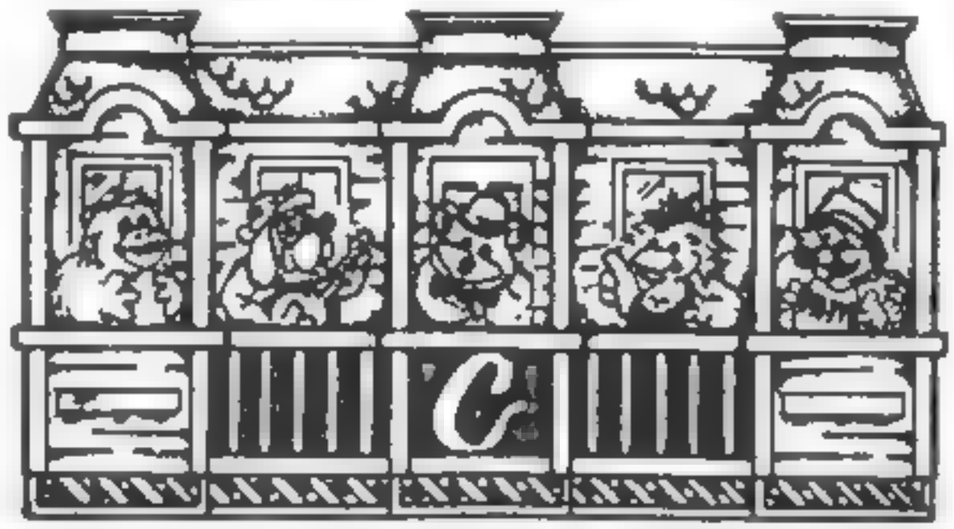
* Front view is shown for clarity, but mark and cut on BACK smooth side of roof panel.



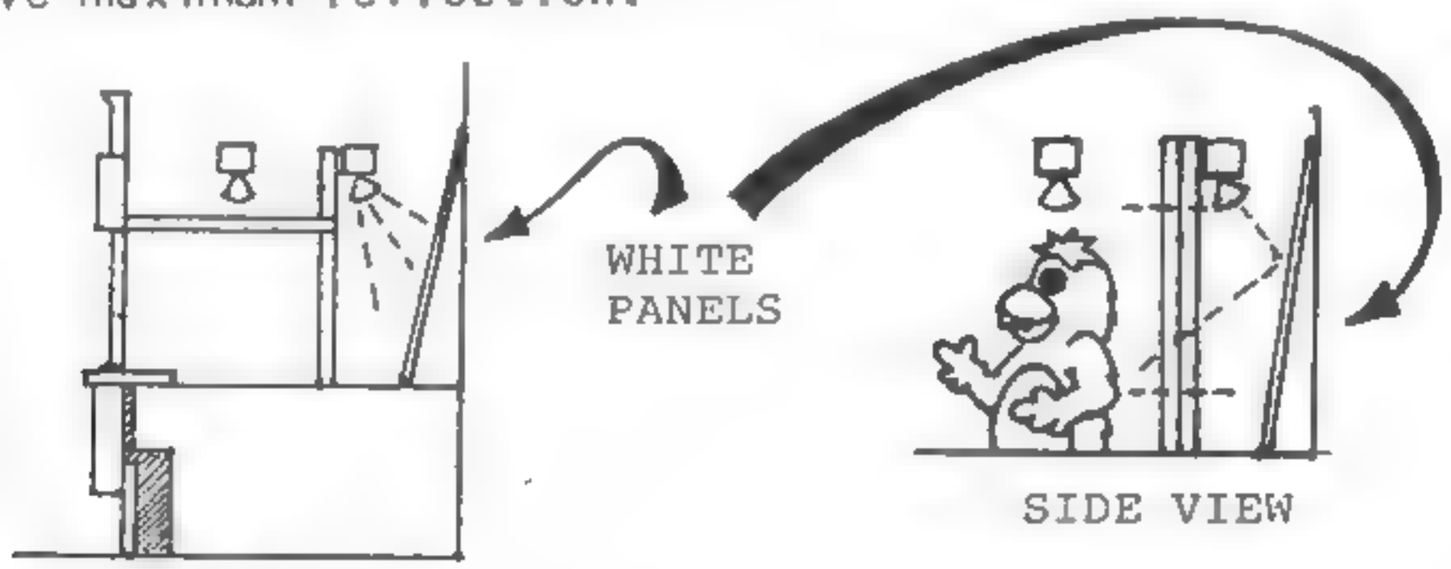
Screw roof panel onto back of existing roofs. Complete the other roof section in the same manner, including RE-MEASURING DISTANCES.

21. RE-POSITION THE CHARACTERS centering them in between the columns width-wise. Manually rotate them their full movement, to make sure that they do not hit each other, the back wall, or the pillars. Screw bases down to stage floor.

FRONT VIEW

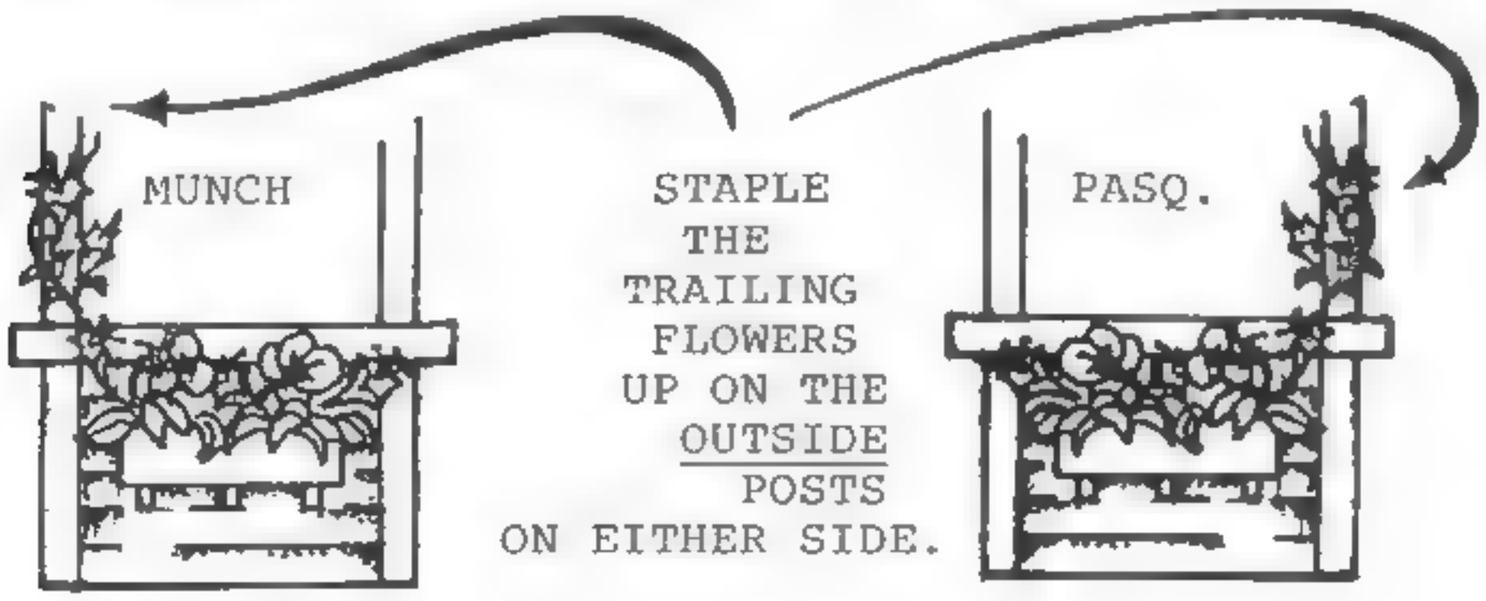


23. PLACE THE 4 WHITE CARDBOARD panels directly BEHIND the 4 windows, BEHIND the light bar and up against the back wall of the stage. Re-aim the lights back at the white panels to achieve maximum reflection.



24. Screw bulbs into all ridge lights. Hook up the ridge lights to the nearest available outlet.

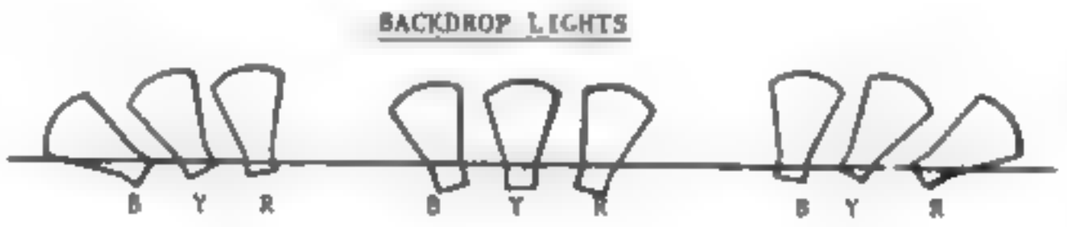
25. Drop the 2 floral sets into the two flower boxes. Staple the longer trailing flowers up to the wood posts.



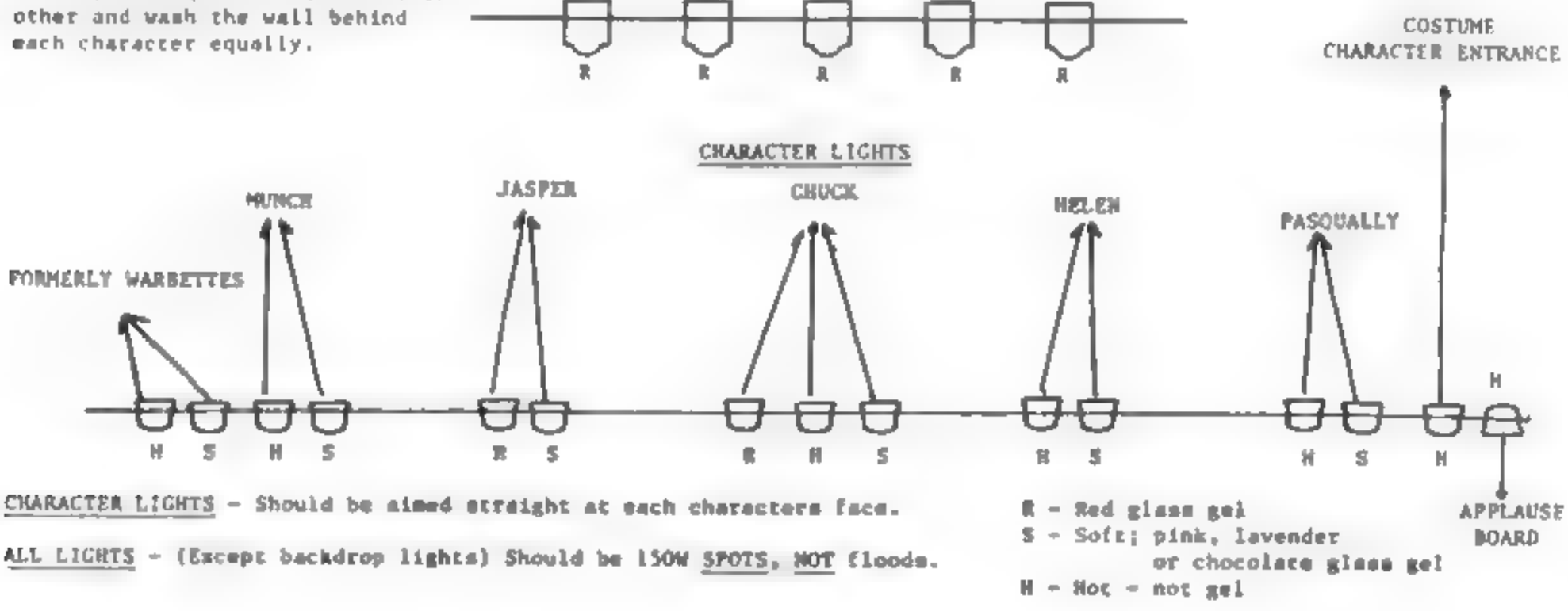
B. Eprom & Lighting

The standard light plot plan is shown below. Check your lights against this plan to insure that the gels, bulb types, and aiming of your lights match this plan, otherwise the desired effect of the new EPROM will not be acheived. The new EPROM will activate all the valance lights and all the character lights except the Warblette lights.

BACKDROP LIGHTS - (Behind back wall of facade) Should be aimed out and back at the white cardboard panels, adjusting each so that the most light hits the backdrops. Lights should be 150W Dichroic. NO spots or floods.



VALANCE LIGHTS - Should be aimed at the back wall, adjusting each so they are equidistant from each other and wash the wall behind each character equally.



CHARACTER LIGHTS - Should be aimed straight at each characters face.

ALL LIGHTS - (Except backdrop lights) Should be 150W SPOTS, NOT floods.

R - Red glass gel
S - Soft; pink, lavender or chocolate glass gel
H - Hoc - not gel

If you need to purchase any bulbs or gels, contact:

CITY LIGHTING PRODUCTS CO.
816/231-4080

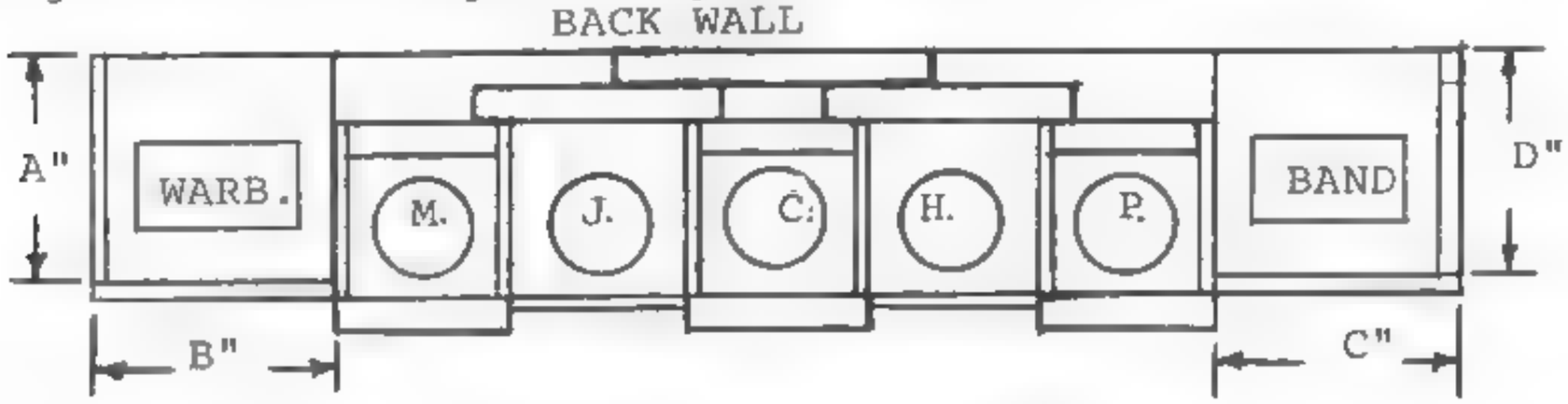
Now pat yourself on the back -- you are over the hump in completing the Facade installation ---

C O N G R A T U L A T I O N S !!!!!

VII. FINISHING TOUCHES

A. Drape Re-Location

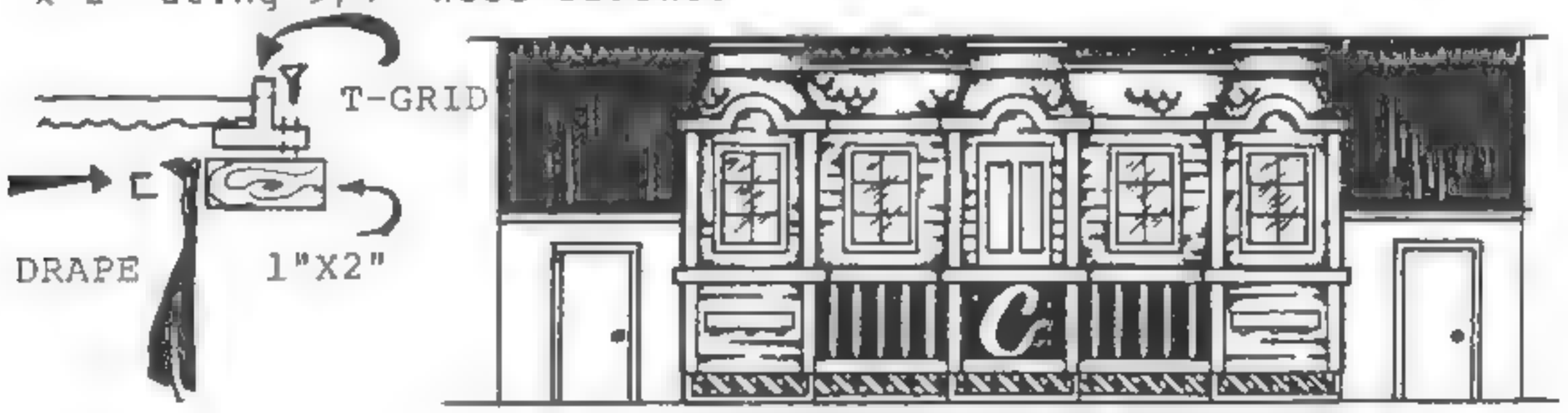
The drapes which are now behind the Warblettes and Bandboard will now be pulled out in FRONT of them to CONCEAL them. We have future plans for both pieces of animation so leave them exactly where they are. Simply disconnect the 25 pin edge connectors from both of their solenoid driver boards on stage. The new stage configuration will be:



DRAPE TACK STRIPS - Measure the legnth and width of both the Bird and Bandboard areas, shown as measurements "A", "B", "C" and "D" above. Cut a 1" x 2" for each of those measurements to use as a tack strip from which to hang the drapes.

Locate the tack strips along the ceiling as shown above.

MOUNT THEM to the ceiling grid by drilling holes in the T-Grid. Screw through the T-Grid into the 2" side of the 1" x 2" using 3/4" wood screws.



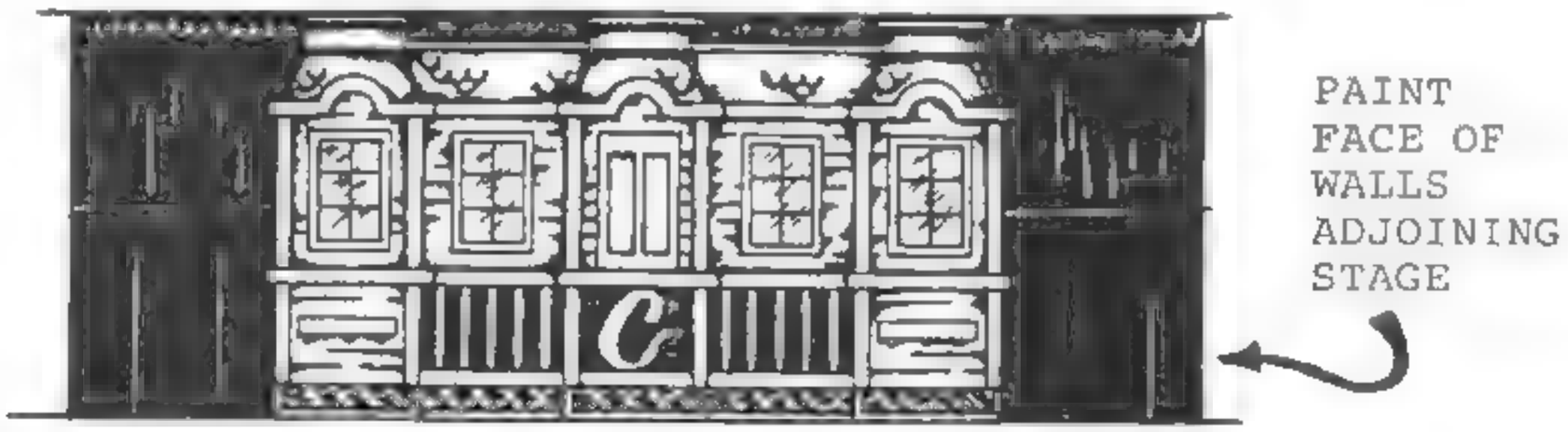
REMOVE THE DRAPES from the back walls behind the Warblettes and Bandboard.

STAPLE THEM TO the fronts of the 1" x 2" tack strips along the front of the stage.

STAPLE THE SIDE DRAPES (saved during the demolition) to the outside of the 1" x 2" 's to close in the ends of the Facade.

B. Painting Guidelines

You will be painting the two walls adjoining the facade. In most cases, these walls will contain the costume room and/or the computer room, with the Warblettes and Bandboard above them.



PAINT COLOR - Choose your paint color to exactly match the drapes behind the Warblettes, probably BLACK or DARK BROWN. Take a swatch of the drape fabric to the paint store to acheive the best color match.

PAINT TYPE - Choose a durable high quality interior/exterior semi-gloss, described as one-coat coverage. In most cases one gallon will do -- however, check your square footage against the coverage on the back of the can. Latex paint is preferred as it is water soluable.

SURFACE PREPARATION - Wash painted walls and doors with a strong solution of TSP to remove dirt and grease. Rinse surface with clean water and allow to dry.

Lightly sand paneled walls and wood trim to a dull finish. Brush away sanding dust.

MASKING - Using masking tape, carefully cover: door knobs, hinges, locks, metal door frames, vinyl molding, monitor frames, thermostats -- and any other items which you do not want painted and/or which paint will not adhere to. Lay a drop cloth down to protect the floor.

PAINT APPLICATION - You will be painting the entire FACE of the two walls adjoining the stage. If these two walls appear as "free-standing rooms" on either side of the stage, paint only the FRONTS, not the sides of them. This includes doors if they exist on the front.

OPEN AND STIR the paint - do not thin. Use the roller to do the majority of the work, using even pressure and long VERTICAL strokes. Finish all the trim and edges with a trim paint brush. Wait for paint to dry before removing masking tape.

VIII. OPTIONAL IMPROVEMENTS

A. Cove Base Molding

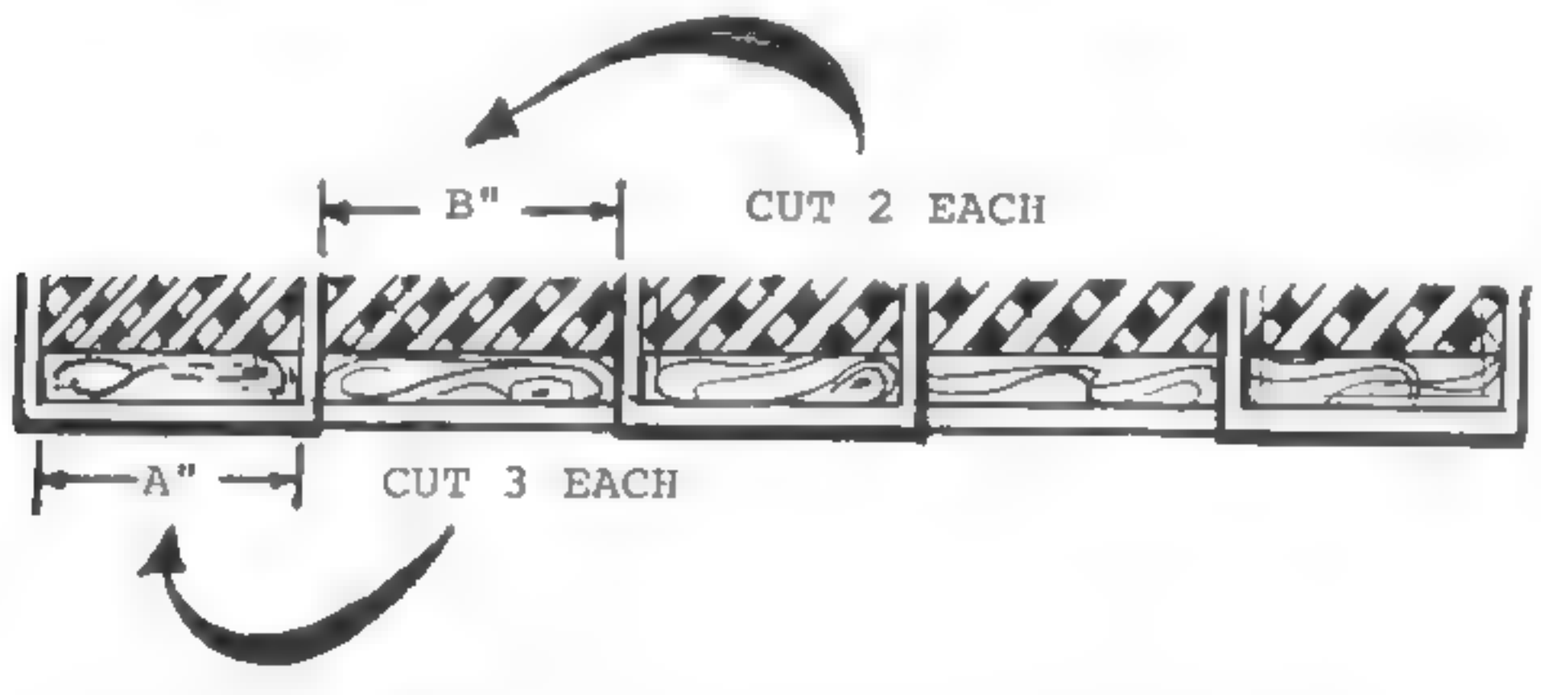
Stores which have the facade sitting on a tile floor will most likely want to finish off the bottom of the facade with a vinyl cove base molding. This will make mopping easier and prevent the mop from sloshing up against the white lattice of the facade.

SUPPLIES REQUIRED (In addition to tools already listed)

- 6 - 1" x 4" x 6's
- Flat Black Spray Paint
- 1 1/2" Finish Nails
- 4" Vinyl Cove Base Molding (Enough to go around entire front and both sides of facade.)
- Cove Base Adhesive
- Notched Trowel or Brush

CUT 3 - 1" x 4"'s to fit WITHIN the molding around the lattice panels of Chuck E., Munch, and Pasqually.

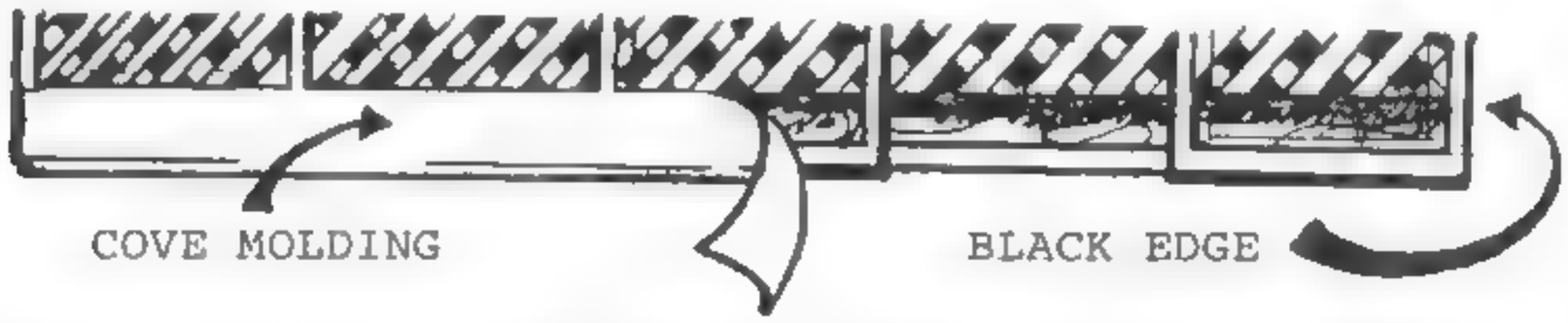
Next, cut 2 - 1" x 4"'s to go BETWEEN the 3 main lattice modules and fit up against them.



Cut 2 - 1" x 4" 's to fit the sides of the facade.

PAINT the top edge of each board black.

SET THE BOARDS INTO PLACE, with the black edge up. Nail the 3 boards into the 3 main modules, toe-nailing them into the trim. Align the other 2 boards between them, raising them off the floor slightly so that the top edges are level. Toe-nail them into the edges of the fixed modules. Nail boards to the sides of the facade in the same manner.



Apply cove base adhesive to the front of the boards with a brush or trowel. Glue the molding to the boards, with the cove (curved) edge fitting snugly against the floor.

B. Covering "Manholes"

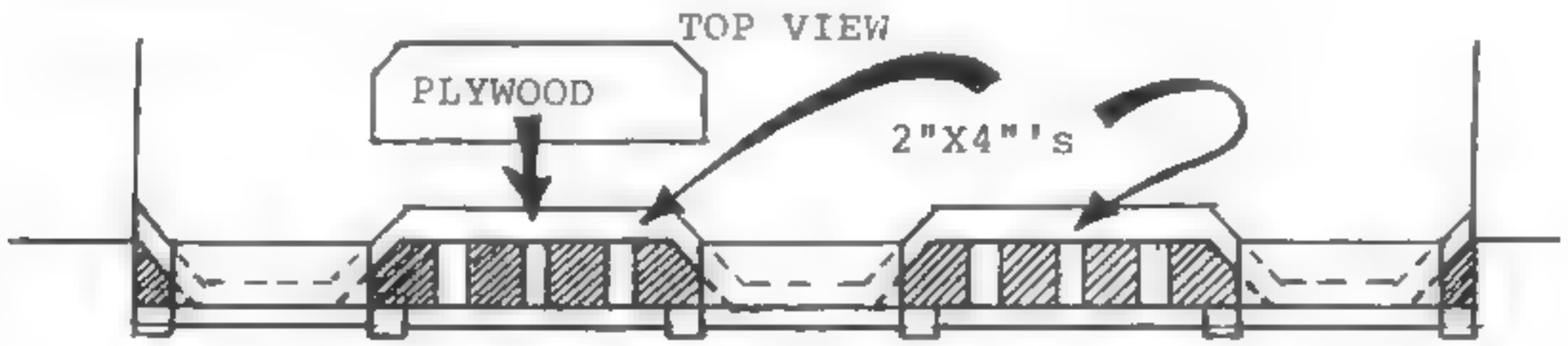
By "manholes", we are referring to the two open spaces left along the top of the stage ledge between the old stage and the facade. You will want to close in these areas before something or someone falls into them.

SUPPLIES REQUIRED (In addition to tools already listed)

Scrap 2" x 4" 's
3/4" Plywood (Measure area to be covered)
Nails
White Semi-Gloss Paint

MEASURE THE WIDTH OF THE OPENING between the facade and the old stage.

CUT **6** - 2" X 4" 's TO THAT LENGTH, 3 for each space. Set the 2" x 4"'s on edge, into the space and toe-nail one end into the stage, and the other end into the facade.



Measure size and shape of opening and cut out of 3/4" plywood. Nail over space and 2" x 4" supports. Paint plywood with white paint to match facade trim.

IX. HOTLINE NUMBERS

CORMAN AND ASSOCIATES 606/233-0544
CONTACT: Ted Corman

Corman's is the manufacturer of the facade. Call them directly for any items which are damaged or missing from the packing list.

ENTERTAINMENT DEPARTMENT - 214/258-8507 ext. 126
CONTACT: Jul Kamen

Call the Entertainment Department on any questions regarding installation or customization.

NOTES

NOTES

NOTES

CHUCK E.'S HOUSE FAÇADE INSTALLATION MANUAL

Date of Origin: 1989
Archived: 6-23-08
Submission by PizzaCam
Version 1.0

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